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CANADIAN TELEVISION AND SOUND RADIO PROGRAMMES

APPENDIX XIV

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, Report,
Vol. 2.

CANADIAN TELEVISION AND SOUND RADIO PROGRAMMES

APPENDIX XIV

An Analysis by
DALLAS W. SMYTHE
DECEMBER, 1956

ROYAL COMMISSION
ON BROADCASTING 1957

662085
17.7.57

EDMOND CLOUTIER, C.M.G., O.A., D.S.P., OTTAWA
Queen's Printer and Controller of Stationery

FOREWORD

THE following analysis of Canadian radio and television programmes was prepared for the Royal Commission on Broadcasting by Dr. Dallas W. Smythe of the University of Illinois and constitutes Appendix XIV of the Commission's Report.

As a necessary preliminary to the preparation of this analysis, Dr. Smythe and his associates compiled a large number of comparative tables relating to the programmes broadcast both by publicly owned and privately owned stations in Canada. The Commission did not feel that Canadians generally would find sufficient interest in these highly complex tables to warrant the expense of having them translated and printed in large numbers. However, since these tables were fundamental to the study undertaken by Dr. Smythe and since they contain much information of value to broadcasters and to other students of mass communications media, the Commission arranged to have printed a limited number of copies of these tables and will make them available to broadcasters as well as to university and other libraries in Canada.

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ACKNOWLEDGEMENTS

THE staff that worked on this study deserves acknowledgement. It was headed by Francis E. Barcus, with supervisory assistance from Dwight F. Bickel (on coding and tabulating), Mrs. Monica Friedes (in charge of typing and secretarial work), and Jennie N. Smythe (who helped with editing). They were assisted by graduate students and professionally-trained faculty wives too numerous to be named individually.

The technical competence, industry and responsibility of the staff was at a very high level. This was thanks mostly to the supervisors (and especially to Mr. Barcus) who, for a series of seven-day work weeks and with undeviating devotion, subordinated personal responsibilities to the end that the necessarily short-term deadlines of the Royal Commission might be met.

I also acknowledge happily the invaluable assistance received from Mrs. Patricia Cockburn of the Bureau of Audience Research, Canadian Broadcasting Corporation, who at our request supplied much programme information. Lastly, the staff of the Royal Commission, headed by Paul Pelletier, provided unfailing help in many essential ways.

DALLAS W. SMYTHE,
Research Professor.

The University of Illinois
Urbana, Illinois
December, 1956

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INTRODUCTION

THE ideas which have been employed in these studies and the procedure for applying them are set forth in Chapter I. The general character of the studies, however, should be described here so that the reader may know what to expect—and what not to expect—in the report.

The data here presented are objective and, within narrow limits of variance, such as would result from the efforts of other persons who followed the same procedures as were used in these studies. Because the resources of the social sciences for dealing with content analysis are limited (and especially so when content analysis is conducted for masses of programmes from programme logs) there should be a clear understanding of the scope of the questions which are answerable from these studies. They provide no categorical answers to many questions which are important yet with which social scientists are presently unequipped to deal. Thus the reader will not find in this report the amount of "good" or "bad" TV or sound radio programmes broadcast by the CBC or private stations, or by English or French stations. Social scientists are not prepared at this time to make such ultimate value judgments. He will find, however, the amount of programming of different classes broadcast by these groups of stations, the amount of commercially sponsored versus sustaining programming, the amount of programming produced in Canada, the United States and other countries, and the amount originated as local live programming, recorded local and network. By evaluating for himself the value of the different classes of programmes he may draw his own conclusions. Similarly, the reader will find no evaluation of the "effects" of certain kinds of programmes (such as Crime and Western versus School Broadcasts) and for the same reason.

The studies provide answers to questions in the reader's mind which are answerable from inspection of an organized inventory of

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the TV and sound radio programming which was available to all Canadian viewers and listeners in the week of January 15-21, 1956. The inventory is organized around concepts and categories which have general interest not only for the Royal Commission but for people in the broadcast business and for the many diverse groups of Canadians which expressed their needs and hopes to the Commission in its public hearings. In a sense its function is like that of a dictionary: within its scope relevant answers will be found for many questions of public policy concerning TV and sound radio broadcasting. The most valuable portion of the study is thus apt to be the substantive tables themselves.

The basic tabulations which comprised two mimeographed volumes — one for TV and one for sound radio — have been published in a single volume by offset printing process. The present report has two objects. The first and easiest to attain is to present the statistical highlights of the quantitative data which are to be found in the basic tables. The second and more difficult object is to characterize these summary data in words. A fully satisfactory discussion of the data would interpret them in relation to their causes, if not also to their effects. Leaving aside the prohibitive task of attempting scientifically to forecast the effects of the programme fare disclosed in our findings, even the analysis of why programmes are what they are is a large task. It would require examination in detail of the network and station structure as well as operations and programme policy in relation to the detailed findings on programmes as presented in the basic tables. In the short period of time available in the Commission schedule, it was not possible, unfortunately, to prepare such an integrated discussion.

For readers who find it easy to analyze statistical tables the verbal summary offered may seem to be obvious and to add little to the tables. For readers who prefer some verbal summary of tabular material, even the general discussion provided may be of value. In reading the following text it is only fair to warn the reader that the avoidance of qualitative judgments, while necessary in a report of this kind, handicaps both writer and reader by imposing a style which is somewhat difficult to read. The report begins with a statement of

Introduction

the plan and procedure of the study. This is followed by a broad comparison of the television and sound radio programme service available from all Canadian stations. Chapters III and IV then analyze TV programmes for the week as a whole and in the different time segments of the week when programmes assume different audience composition. Chapters V and VI do the same thing for sound radio programmes.

Chapter I

The Plan and Procedure of the Study

Selecting the Method

Early in its work, the Royal Commission on Broadcasting determined that its terms of reference made desirable and feasible a study of the television and sound radio programmes broadcast by Canadian stations. Consideration was given to possible studies made of programmes *as they were broadcast*. Such studies are very costly inasmuch as staffs of monitors have to be recruited, trained and supervised during an extended period (usually, a full week) of viewing and analysis of all the programmes broadcast. A sample of some of the 33 Canadian TV and 175 sound radio stations might have been selected for such an extensive analysis of actual programmes. For a penetrating analysis of the artistic and value content of Canadian programmes, however, such an extensive monitoring study would not suffice. For a staff of experts competent to pass judgment on the artistic merits and the values contained in programmes manifestly could not be recruited and deployed for a week at a time in a number of communities. And the problems of establishing criteria for artistic merit and value content are so severe that acceptable rules could hardly be laid down either by creative artists or by social scientists for the guidance of monitors of the calibre available on feasible terms in any Canadian (or United States) city. Repeated viewing of the *same* programme by means of kinescope or other recordings by a panel of experts would be necessary for such an intensive study and the costs

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of conducting such an intensive study, even assuming that the skills necessary for it were available, placed such an inquiry beyond the practical limits of the Commission's operations. Accordingly, although tentative plans for both extensive and intensive monitoring studies were drawn and considered, they were rejected in favor of an analysis of programmes based on programme logs and other information.

Analysis of programmes from the logs maintained by the stations, supplemented by collateral information, had advantages for the Commission. It did not require the physical presence of the analyst at the time and place of the broadcast. It did not require the making and use of recordings of programmes. It removed the practical necessity of selecting a sample of TV stations — itself a most difficult task in view of the absence of precise information concerning differences between the programmes of all the stations. The log analysis approach is not without disadvantages, however. The most serious of these was the fact that the logs give meagre information on which to base inferences concerning the programmes broadcast. The Canadian Broadcasting Corporation regulation 4 requires every station,

“...to maintain a program log,
in a form acceptable to the Corporation,...”

which log among other things is required to show “the title and brief description of each program broadcast.” Without exception, Canadian station logs studied failed to record such “brief descriptions”, and in most station logs some programmes were given only generic titles (i.e. “Playhouse of Stars”) with no indication of the specific title of the programme broadcast.¹ Similarly, the station logs fail to report all of the advertising contained in the broadcasts. In this respect the failure is due in part to defects in the regulations. The regulations require the station to report on its programme log, “(e) The time and duration of every spot or flash announcement broadcast, and the name of the sponsor or sponsors, if any,” some stations fail in part to do this.

¹ Such violations of the regulations are far from inadvertent. Thus one station manager, in correspondence concerning our effort to identify the content of programmes, said: “I have tried in so far as possible to answer the questions contained in the questionnaire. Unfortunately, when it comes to specific titles, to collect this information is virtually impossible in the case of most filmed shows, as these have long since been returned to the suppliers, and we do not keep a record of the kind of information you require. As you can appreciate, apart from inquiries such as yours, there would be no real value in maintaining this information on a permanent basis.” (Emphasis supplied).

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But the regulations do not require the stations to record, and the stations do not report the time and duration of advertisements which appear in connection with *sponsored programmes*. To illustrate: the Imperial Oil Company might sponsor the broadcast of a hockey match and no doubt would avail itself of the provision in the CBC regulations permitting it to broadcast advertisements in such a programme. These advertisements would not be reported on the station log. The advertisements required by CBC regulation (4e) to be so reported are limited to the spot announcements on behalf of other advertisers (such as the Bulova watch announcements) which precede and follow the programme. How these practical difficulties were met in the conduct of the study is indicated below.

Still another possible weakness of the programme log approach to content analysis is the fact that such a method does not facilitate fine distinctions in the quality of programmes. This proved not to be a serious handicap in using the log approach for the purposes of the Commission. As is indicated below, it was possible on the basis of the logs to make broad distinctions between "classes" of programmes where the classification rests on subject matter, on the form of the programmes, and on their manifest intention to communicate with one or another type of audience. Moreover the log analysis permitted, whereas other approaches would not, the determination of the nationality of the sources of television programmes, and the degree to which programmes originated with networks or with the local stations either as predominantly live or predominantly recorded material. And these and similar considerations were deemed important to the Commission's interests.

The same basic study plan was employed in both the TV programme log and the sound radio programme log studies. There were only two substantial differences between the two studies. One was the fact that the TV study embraced all 33 stations while the sound radio station study was limited to a sample of 62 of the 175 stations. The other was the fact that whereas it was possible to determine the country of origin of all television programmes, it was not possible to make a satisfactory determination of the country of origin of recorded music broadcast by the sound radio stations. Because music bulks so large in sound radio programming, it was not considered worthwhile to determine the nationality of source for any sound radio programmes.

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The study plan may be stated first in terms of the basic concepts employed and second in terms of the procedural steps taken during the study together with the sources of information used.

Concepts

Station Performance the Basis of the Study

The present broadcast programme studies are oriented from the standpoint of the viewer-listener. That is to say, they consist of analysis of the programmes broadcast by stations. This would seem to be obviously desirable and deserves emphasis here to distinguish the present study from others which have approached the problem of broadcast service partly at least from the standpoint of asking: what kind of programmes are supplied the Canadian people by one or another network. To be sure the present study does permit examination of broadcast programmes which stations obtain from networks as distinct from those which are put together at the stations. However, the information reported in this study reflects programmes as broadcast and necessarily involves the same programme as many times as it is broadcast in the study week on different stations, regardless of whether the programme originates with a network or with a producer of "package shows."

Because the programmes viewed and listened to by Canadians include a substantial number received directly from United States border stations, a small sample of the latter have been included in the TV programme analysis.

The stations have been grouped in various classes for purposes of presenting the programme information. In the TV study the following classes were used:

	<i>Number of Stations</i>
CBC Stations — English	6
CBC Stations — French	2
Total, CBC Stations	8
Private Stations — English	22
Private Stations — French	3
Total, Private Stations	25

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	Number of Stations
Total — English	28
Total — French	5
Total, Canadian Stations	33
United States Border Stations	2 ¹

In the sound radio study, the following classes have been used:

	Number of Stations
English:	
CBC, Trans-Canada	4
Private, Trans-Canada (basic)	8
Total, Trans-Canada	12 ²
CBC, Dominion	1
Private, Dominion (basic)	16
Total, Dominion	17 ²
Private, Unaffiliated	14
Total, CBC Stations	5
Total, Private Stations	38
Total, English	43 ²
French:	
CBC	2
Private, Affiliated	9
Total, French Network	11 ²
Private, Unaffiliated	8
Total, Private	17
Total, French	19 ²
Total, CBC Stations	7 ²
Total, Private	55 ²
Total, Canadian	62 ²

The sample of 62 sound radio stations was chosen by the Royal Commission on Broadcasting after careful consideration of the problems involved in sampling the 175 stations. The size of the required sample depended on the amount of tolerance of sampling variance which would be acceptable for specific items of information. It would also, of course, depend on the amount of difference (or

¹ WBEN-TV (Buffalo) and WXYZ-TV (Detroit). Because station logs were not available for the U. S. Border stations, the data for these stations were derived from station listings in regional editions of *TV Guide* magazine, local newspaper listings and other sources of programme information for the study week.

² In the interest of reducing space required for presentation of study results, these totals have been excluded from the basic tabulations. They might readily be computed by adding together the appropriate tables.

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variance) between stations in the details of their programming. A statistical analysis of variance in local live programming based on CBC data provided possible designs for strict probability samples. This analysis showed, for example, that a sample of 59 stations would be required to provide sample information about local live programming which would be between plus or minus 10 percentage points of the "real" information 95 per cent of the time if the Commission desired to be able to make significant statements concerning all 19 classes and sub-classes of sound radio stations (treating separately the basic, supplementary A, supplementary B groups of stations on the different networks).

The Commission, however, preferred to restrict itself to a sample which would reflect the larger differences between the parts of the Canadian sound radio system. Rather than attempt to develop information which would portray differences between all of the intermediate groups of stations, it chose to reveal the framework or skeleton of programme policy. For this reason the sound radio station sample ignored the supplemental A and B stations. As a consequence, the universe of stations to be sampled was reduced from a total of 175 to 125. The probability sample approach was also rejected as providing too narrow a basis of selection. In addition to evidence of variance in local live programming, the Commission desired to base its sample on such considerations as geographical location, a balance between metropolitan versus rural areas, single versus multiple station ownership, length of time station had been in operation, etc. On the basis of all of the information available to it, the Commission selected a judgment sample of 62 stations. This in total was about half of the 125 station universe. The 62 sample stations were chosen from eight sampling strata. For seven of the eight the sample was half or more of the stations; in the eighth, the non-affiliated private English stations, the sample was 38 per cent of the stations. The actual sample was as follows:

English:

CBC, Trans-Canada:
CBL Toronto
CBW Winnipeg
CBI Sydney
CBU Vancouver

Private, Trans-Canada (basic):

CHSJ St. John, N.B.
CFNB Fredericton
CJIC Sault Ste. Marie
CKGB Timmins
CKPR Fort William

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English:—Con.

Private, Trans-Canada (basic):

CJOC Lethbridge
CKOV Kelowna
CJAT Trail

CBC, Dominion:

CJBC Toronto

Private, Dominion (basic):

CJFX Antigonish
CKX Brandon
CFCN Calgary
CFCY Charlottetown
CHWK Chilliwack
CFRN Edmonton
CFPL London
CKCW Moncton
CFCF Montreal
CHAB Moose Jaw
CKOY Ottawa
CHOV Pembroke
CFQC Saskatoon
CKTS Sherbrooke
CJOR Vancouver
CKRC Winnipeg

Private, Unaffiliated:

CKBC Bathurst
CKXL Calgary
CKGR Galt
CJCH Halifax
CJAD Montreal
CJNB North Battleford
CKOM Saskatoon

Private, Unaffiliated: (Con.)

CJON St. John's
CJRW Summerside
CFRB Toronto
CKEY Toronto
CKWX Vancouver
CKDA Victoria
CJOB Winnipeg

French:

CBC:
CBAF Moncton
CBF Montreal

Private, affiliated:

CJEM Edmundston
CFRG Gravelbourg
OKCH Hull
CHNS New Carlisle
CJBR Rimouski
CHLT Sherbrooke
CKSB St. Boniface
CHGB Ste Anne de la Pocatiere
CKVD Val d'Or

Private, unaffiliated:

CJMT Chicoutimi
CHEF Granby
CKRS Jonquiere
CKBM Montmagny
CKAC Montreal
CHRC Quebec
CHRL Roberval
CKVL Verdun

The report treats the results of this sample as representing fairly the facts concerning the classes of station which compose the sample. It also uses them in the aggregate as representing a broad view of *all* Canadian sound radio. Arising as they do from a judgment sample, it is not possible, however, to state statistically the relation between such projected totals and the results of a study of every Canadian sound radio station if such a study were conducted. This warning means that *small* differences in the sound radio tabulations may represent sampling variance rather than "real" differences. In writing

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the textual report we have tried to bear this in mind. No such reservation attends the TV study where every station was included in the sample.¹

Time and the Sample Week

The analysis of broadcast programmes is concerned with broadcast time. Programmes have different lengths and to count them would be less meaningful than to measure the elapsed time devoted to them. Accordingly these studies have measured the content of all the time when the stations were "on the air" for a sample week. "On the air" is taken to begin when the station signs-on (initiates its first programme directed at the audience) and to end when the station signs-off (terminates its last programme of the day). For sound radio stations which broadcast around the clock, the day was taken as beginning and ending at 6:00 a.m. Television stations customarily broadcast test patterns immediately before signing-on. Sometimes they broadcast test patterns in intervals during the day and sometimes after signing-off at night. Such test pattern time is excluded from the programme time counted in these studies.

The selection of the sample week was made in light of the consideration that (1) it should be in the winter season when broadcast programming is generally of better quality than in summertime, and (2) it should contain no events which would render station programming unrepresentative of the usual kind of fare. The week of January 15-21, 1956 was selected as meeting both of these requirements.

The use of a week's programmes is of course a reflection of the fact that there are known to be characteristic differences between

¹ With the paucity of information available in the summer of 1956 concerning programming on sound radio stations, it was impossible to plan a probability sample of stations with the assurance from variance analysis that the sample would provide data with acceptably small variance for the *principal* kinds of information desired from the study. In these circumstances a judgment sample, carefully selected from the strata mentioned above, was not only a necessary but also a justified basis for generalizing about sound radio. Now that data have been gathered concerning the principal kinds of information relevant to national policy decisions, it would be possible to do the variance analysis which would support an acceptable probability sample for another study of sound radio. It would also now be possible from such variance analysis to determine the limits within which the "true" figure for, let us say, Total Music for all English unaffiliated stations, lies on either side of the total provided by our judgment sample. Time has not permitted such variance analysis although its value is undeniable.

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the composition of broadcast programmes on different evenings of the week; daytime programming differs sharply as between Monday through Friday and both Saturday and Sunday. A sampling unit shorter than a week would thus be inadequate; one longer would be redundant as differences between weeks are considered to be of little significance within the winter season.

Studies of broadcast audiences reveal characteristic differences in their age and sex composition at different hours of the day. Accordingly the present studies have provided for separate analysis of programmes and advertising for what might be called the different presumptive-audience time segments of the week. These presumptive-audience time segments (referred to simply by their names or as time segments) have been defined as follows:

General-audience hours. These are the hours of programming which include 6:30 to 9:00 p.m., Monday through Friday, and from sign-on to 9:00 p.m. Saturday and Sunday. In these hours parents and their children as well as other members of the household, if any, may be assumed to be in the broadcast audience about in proportion to their numbers in the set-owning part of the population.

Children-hours. These include the hours from 4:30 to 6:30 p.m. on Monday through Friday. Children customarily are more numerous proportionately in such hours than they are in the set-owning population. Broadcasters generally recognize this and aim some or all of their programmes to children in these hours.

Day-time hours. These include the hours from 6:00 a.m. until 4:30 p.m. on Monday through Friday. They are the hours when housewives and children of less than school age are disproportionately numerous in the broadcast audience.

Adult-hours. These include the hours from 9:00 p.m. to 6:00 a.m. for all seven days in the week. In them the audience may be expected to be composed mostly of adults.

The report of the study considers first programmes and advertising for the week as a whole, and then for each of these time segments.

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Programmes and Their Classification

A basic axiom of such studies as these is that all of the time when broadcast stations are on the air may be considered as being in programmes. Programmes may be thought of as having an opening curtain (a visual or aural signal which announces the beginning) and a closing curtain (an analogous signal announcing the termination). In between programmes are "station breaks" in which are found station, advertising and other announcements. In these studies we have assigned to a given programme the time from its opening curtain until the opening curtain of the following programme; i.e. its own programme time and the succeeding station break. This procedure permits tabulating time for classes of programmes which aggregate to total time on the air and has advantages for analysis and exposition which could not be realized if one had to deal with programme time and station-break time separately.

A second axiom in content analysis is that it is the specific programmes which appear in the sample which are classified. This rather obvious remark has large consequences for it means in practice that if a programme such as Studio One presents in the study week a murder mystery while for most of the year it offers classical or other kinds of dramatic fare, Studio One will be classified as murder mystery. This is to say that these studies attempt to classify the programmes actually broadcast rather than what is "usually" broadcast. Such a rule is necessary in order to keep the programmes analyzed within objective limits; otherwise there would be no way of obtaining a uniform basis of classification and future as well as past programmes would have to be considered.

A third axiom is that programmes as broadcast may be classified into homogeneous groups or classes of programmes. These classes are based on the content of the programme, its form, and to some degree on its intended audience.

While considerations such as these controlled the process of programme classification in these studies, it would be erroneous to assume that the analysts brought a hard and fast set of programme classes to the study and forced the programmes into them. Quite the contrary, for the procedure was one in which the programmes to be classified established their own programme classification scheme, within the procedural ground rules stated above. At the outset a tentative

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classification scheme was drawn up in consultation with the staffs of the Commission, the Canadian Broadcasting Corporation and the Canadian Association of Radio and Television Broadcasters. Classification began with this scheme. But as and when a succession of individual programmes revealed characteristics which presented difficulty in fitting them into the tentative list of classes, they were reviewed and revisions were made in the tentative classification scheme. As a result the final classifications and definitions which emerged from the studies went through literally scores of revisions and may fairly be said to have been developed by and to fit Canadian TV and sound radio programmes.

Little more need be said to explain the programme classification process but that little is important. Programmes were classified *on the basis of their predominant content*. Thus, a programme might be mostly popular music but with one brief variety act in it; it would be regarded as predominantly a Popular Music programme (Class 14c) and the slender kinship of the programme to the Variety class would be disregarded. As a general rule, programmes were treated as units and were not broken down into parts. The exception to this rule is where a programme was composed of clearly distinguishable portions of differing content characteristics. Such programmes were broken down into their separate parts and each part was classified in accordance with its predominant content. For example, Radio-Journal-Actualities-Commentaires which contained both an editorial and a round-up of news items on the French sound radio network was treated as being 20 minutes of Political and Other Controversial Public Affairs and 10 minutes of News and Weather programmes.

The classifications and definitions which were built in this way were used in both the TV and the sound radio studies. A consequence of this is the fact that some classifications are unique to one or the other system of broadcasting. For example, Music with Light Readings of Prose and Poetry, (Class 14e), appeared only on sound radio stations. The classifications and definitions are stated below. Along with them are presented illustrative programme titles for both TV and sound radio programmes in both the English- and French-language services. These programme titles are not offered as statistically-determined representative samples but merely as illustrative of the kinds of programmes classified under each classification.

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Programme Classifications and Definitions

Number Title, Description and Illustrations

- (1) NEWS AND WEATHER: Programmes reporting on local, regional, national or international events of the day or recent days' happenings, including reports on the weather, road conditions, train arrivals, etc. Includes sports scores only when they form an integral part of the newscasts and are of five minutes or less duration.

Illustrations:

TV:

English-language:

Channel 8 News (local live)

Panorama Newsreel (recorded local)

CBC Newsreel (network)

French-language:

Dernière Édition (local live)

Actualités de Radio Canada (network)

Sound Radio:

English-language:

Local News (local live)

CBC News (network)

French-language:

Nouvelles (local live)

Prévisions du temps (local live)

- (2) NATURE AND SCIENCE: Programmes in which the intent is to portray some scientific aspect of life seriously, whether in the area of natural history, pure research or applied research in government, industry or educational institutions. Does not include children's nature and science programmes (see 20a).

Illustrations:

TV:

English-language:

Collector's Item (local live)

Away from the Nest (recorded local)

Medic (network)

French-language:

Parade des 10 sous (local live)

Les Aventures de Cornel Lumière (network)

Sound Radio:

English-language:

Ask the Weatherman (network)

French-language:

None

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Number Title, Description and Illustrations — Con.

- (3) FOREIGN LANDS AND PEOPLES: Programmes mostly of a descriptive type on foreign countries and their peoples. Does not include international political and controversial issues (see 4).

Illustrations:

TV:

English--language:

- Your Early Date — Interview with Queen's College student from Ceylon (local live)
The Big Picture (recorded local)
CBC Folio — Assignment India (network)

French-language:

- Kaleidoscope — Documentary on customs and habits of African Negroes (recorded local)
Passe Partout — Sur l'Allemagne (network)

Sound Radio:

English-language:

- Spotlite on Faraway Places (recorded local)
Impressions of Europe (network)

French-language:

- Radio Acadie (local live)
Autour du Monde (recorded local)

- (4) POLITICAL AND OTHER CONTROVERSIAL PUBLIC AFFAIRS: Programmes involving expressions of opinion on political matters or other public affairs whether at the municipal, provincial, regional, national or international level. Includes interpretative comments on the news. All programmes in this class have a flavor of controversy because of their posture in the political, social and economic scene. Programmes in class 5 are distinguished from these by their non-controversial nature.

Illustrations:

TV:

English-language:

- John Collingwood Reade (local live)
Press Conference (network)

French-language:

- Les idées en Marche — On a les députés qu'on mérite (network)

Sound Radio:

English-language:

- Capital City Commentary (recorded local)
United Nations on the Record (network)

French-language:

- La Politique Provinciale (Libéral) (network)

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Number Title, Description and Illustrations — Con.

- (5) SOCIAL AND HUMAN RELATIONS: Programmes dealing with social, economic, emotional, and mental problems of modern society. Includes films concerning the subject matter of the social sciences, and history or biography where the life of a famous individual or the event is presented to inform rather than primarily to entertain. Also includes discussion of marriage and family problems, including applications of the social sciences. Programmes in this class need not deal only in non-controversial topics, but where they concern controversial topics, the manner of treating them is distinguished by an intent to inform rather than to move to action of one kind or another. Programmes presenting information concerning disasters, wars and famous military figures or other miscellaneous information are found in class 6.

Illustrations:

TV:

English-language:

Problem of the Sex Offender (local live)

Rabies Film (recorded local)

Perspective — Are people Sheep (network)

French-language:

Interview Parade des 10 Sous (local live)

Centre Lacordaire Canadien (recorded local)

Passe Partout — L'Alcoolisme (network)

Sound Radio:

English-language:

U.B.C. Digest (recorded local)

Women and Crime — talk (network)

French-language:

La Clinique du Cœur (recorded local)

Vie Ouvrière (network)

- (6) MISCELLANEOUS INFORMATION: Programmes with miscellaneous information including those dealing with military history and military men.

Illustrations:

TV:

English-language:

Crusade in Europe (recorded local)

You Are There — Napoleon's Return from Elba (network)

French-language:

Suivez le Guide (local live)

Sound Radio:

English-language:

Enterprise in Action (recorded local)

French-language:

Les Ailes de la Liberté (recorded local)

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Number Title, Description and Illustrations — Con.

- (7) CANADIAN ACTIVITIES AND HERITAGE: Programmes designed to inform an audience of the activities in their own locality or region including institutional and public events. Includes also programmes designed specifically to reflect various aspects of Canadian life, to help foster a feeling of national unity and consciousness, and to interpret one part of the country to another. Programmes which teach the French or English languages are found here.

Illustrations:

TV:

English-language:

At Home — Interview with Director of Kingston YWCA

(local live)

Five Faces of Quebec (recorded local)

Opening of Parliament (network)

French-language:

L'Actualité (local live)

Regards sur le Canada — Hallucinations (recorded local)

Histoire du Canada (network)

Sound Radio:

English-language:

Good Citizen Dinner (recorded local)

Canadian Scenes (network)

French-language:

Semaine au Village (local live)

Nos Nations au Micro — Allemands (recorded local)

Revue des Hebdomadaires (network)

- (8) "FEEDBACK" PROGRAMMES: Programmes which concern the relations of the station to the people in its service area. Included here are programmes of discussion by citizens and station personnel.

Illustrations:

TV:

English-language:

Guest Spot (local live)

French-language:

None.

Sound Radio:

English-language:

In Reply (network)

French-language:

Nos Correspondants (recorded local)

- (9) RELIGION: Programmes concerned with religious belief, worship, and conduct of religions. Included here are religious services, talks, dramatizations, hymns, sacred music, etc.

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Number Title, Description and Illustrations — Con.

Illustrations:

TV:

English-language:

From the Minister's Study (local live)
Thrilling Bible Dramas (recorded local)
Life is Worth Living (network)

French-language:

Oasis (local live)
Messe: Grand Séminaire (network)

Sound Radio:

English-language:

Midweek Meditations (local live)
Sacred Heart Programme (recorded local)
Sunday School of the Air (network)

French-language:

La Prière du Matin (local live)
Radio Sacré-Cœur (recorded local)
Élévations Matutinales (network)

- (10) FINE ARTS AND LITERATURE: Includes painting, sculpture, graphic arts, readings, prose, poetry, literary and other art criticism, etc.

Illustrations:

TV:

English-language:

University of Western Ontario (local live)
Fighting Words (network)

French-language:

Histoire d'un Violon (recorded local)
Orgues de France (network)

Sound Radio:

English-language:

Drama Festival Interview (local live)
After Dark (recorded local)
Critically Speaking (network)

French-language:

A propos de Livres (local live)
La Revue des Arts et des Lettres (network)

- (11) DANCE: Programmes designed to present ballet and other forms of the dance as an independent art form.

Illustrations:

TV:

English-language:

Concert Hour (network)

French-language:

None.

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<i>Number</i>	<i>Title, Description and Illustrations — Con.</i>
	<i>Sound Radio:</i>
	English-language: None.
	French-language: None.
(12)	AGRICULTURE, FISHERIES AND OTHER OCCUPATIONAL TOPICS: Programmes designed to meet the special needs and interests of major occupational groups.
	<i>Illustrations:</i>
	<i>TV:</i>
	English-language: Focus on Farm (local live) Hodge Podge — Well of Fertilizer (Ontario Department of Agriculture film on crop preparation) (recorded local) Country Calendar (network)
	French-language: Les Travaux et les Jours (network)
	<i>Sound Radio:</i>
	English-language: Farm Service Show (local live) British Columbia F.G.A. Convention Highlights (recorded local) Fisherman's Broadcast (network)
	French-language: Information Rurale (local live) Société Canadienne d'établissement (recorded local) Le Choc des Idées — La Surproduction Agricole (network)
(13)	FAMILY LIVING AND SHOPPING:
(13a)	FAMILY LIVING: Programmes concerned with the family, the household and its members. These programmes concern the family as spenders of income and of leisure time. They include programmes on cooking, marketing, personal care, safety, hobbies, pets, physical fitness and other consumer information and education.
	<i>Illustrations:</i>
	<i>TV:</i>
	English-language: Kitchen Corner (local live) Film Feature — Trigger Happy Harry (care while cleaning guns — recorded local) Mr. Fix-it (network)
	French-language: Votre Menu (local live) La Cuisine de la Bonne Humeur (network)

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Number Title, Description and Illustrations — Con.

Sound Radio:

English-language:

- Lost and Found (local live)
- Here's Health (recorded local)
- Man Around the House (network)

French-language:

- Décès (local live)
- Personnalités Féminines (recorded local)
- Jardins Plantureux (network)

- (13b) MERCHANTISING: Programmes designed for the sole purpose of selling gadgets and other products.

Illustrations:

TV:

English-language:

- Francis Frozen Foods (local live)
- Charles Antell (recorded local)

French-language:

- Talon L'été (local live)

Sound Radio:

English-language:

- Movie Guide (local live)
- Car Book (recorded local)

French-language:

- A L'Affiche de Nos Cinémas (local live)
- Sur le Vif (recorded local)

- (14) MUSIC:

- (14a) SERIOUS MUSIC: Includes all efforts at producing lasting music regardless of the form, period of time, and country in which the music was written. This category includes such widely different items as an ancient Gregorian chant (if presented purely as music outside a religious service), a Bach fugue, a Schubert Lied, a Turina bolero, and a Gershwin piano concerto.

Illustrations:

TV:

English-language:

- Evoys Present (local live)
- Hands in Harmony (recorded local)
- Concert Hour (network)

French-language:

- Piano Concertants (local live)
- L'Heure du Concert (network)

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Number

Title, Description and Illustrations — Con.

Sound Radio:

English-language:

- Students Recital (local live)
- CJOC Concert Hall (recorded local)
- Toronto Symphony (network)

French-language:

- Les Jeunes Artistes de CKSB (local live)
- A l'Opéra — Puritani de Vellini (recorded local)
- Orchestre National de la Radio-Télévision Française (network)

(14b) **LIGHT MUSIC:** That type of popular music which over the years has become an accepted favourite, including semi-classical and dinner music, light opera, operettas, symphonic "pops", etc.

Illustrations:

TV:

English-language:

- Sunday Serenade (local live)
- Florian Zabach (recorded local)
- Showtime (network)

French-language:

- Jacques LaRochelle (local live)
- Intermède (recorded local)
- Connaissez-vous la Musique (network)

Sound Radio:

English-language:

- Interlude (recorded local)
- Let's Make Music (network)

French-language:

- Musique du Dîner (recorded local)
- Concerts Populaires (network)

(14c) **POPULAR AND DANCE MUSIC:** Instrumental or vocal programmes featuring all types of recent popular and dance music.

Illustrations:

TV:

English-language:

- Uncle Jack at the Piano (local live)
- Guy Lombardo (recorded local)
- Cross Canada Hit Parade (network)

French-language:

- Musique et Chansons (local live)
- Menu Musical (recorded local)
- Rollande et Robert (network)

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Number Title, Description and Illustrations — Con.

Sound Radio:

English-language:

The Record Album (recorded local)
Hits and Encores (network)

French-language:

Chansonnettes (recorded local)
Le Club des Chansonniers (network)

- (14d) FOLK, WESTERN, OLD-TIME, AND BAND: Music handed down among the people, including folk songs, jazz that does not fit into (14c) (i.e. "classical jazz"), western, square dance, country music, military brass bands, and pop music which retains its currency over several generations.

Illustrations:

TV:

English-language:

Cape Breton Barn Dance (local live)
Eddy Arnold Time (recorded local)
Holiday Ranch (network)

French-language:

Paillettes (network)

Sound Radio:

English-language:

Country Ramblers (local live)
Riding the Range (recorded local)
Carl Tapscott Singers (network)

French-language:

Veillées de Chez-Nous (local live)
Marches Militaires (recorded local)
Les Chansonniers (network)

- (14e) MUSIC WITH LIGHT READINGS OF PROSE AND POETRY. Intended for relaxation and nostalgic reassurance.

Illustrations:

TV:

None.

Sound Radio:

English-language:

Day Dreaming (recorded local)
Bod's Scrapbook (network)

French-language:

Poèmes et Musique (recorded local)

- (15) DRAMA:

- (15a) SERIOUS DRAMA: Plays of ideas or serious dramatic works of all periods, whether in original or adapted form. This category also

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includes modern comedy of some literary substance (e.g., *The Man Who Came to Dinner*, *Tonight at Eight-thirty*, etc.).

Illustrations:

TV:

English-language:

Film — *Cask of Amontillado* (recorded local)
On Camera — *The Tell Tale Heart* (network)

French-language:

Télé-Théâtre — *Le Marcheur* (network)

Sound Radio:

English-language:

Theatre Royal (recorded local)
CBC Stage — *Child of the Cliffs* (network)

French-language:

Le Petit Théâtre de Radio-Canada — *L'ours-by Chekov* (network)

- (15b) **DOMESTIC DRAMA:** The weekly or multi-weekly dramatic programmes primarily concerned with domestic life and family relations. This category includes the so-called radio and TV "soap operas" but does not include those domestic dramas which are primarily comic in intent (see 15c). Includes "one-shot" dramas which concern the life of a family, material relations, etc., when they are neither of enough literary substance to qualify for Serious Drama, nor primarily concerned with the romantic love theme which distinguishes the Romantic Drama.

Illustrations:

TV:

English-language:

Secret Storm (recorded local)
Studio One — *Dino* (network)

French-language:

La Famille Plouffe (network)

Sound Radio:

English-language:

Second Spring (recorded local)
Pepper Young's Family (network)

French-language:

La Marjolaine (recorded local)
Un Homme et son Péché (network)

- (15c) **COMEDY DRAMA:** Dramatic programmes emphasizing comedy including some programmes closely related to the Domestic Drama but with greater emphasis on comedy situations.

Illustrations:

TV:

English-language:

Movie Matinee — *Twin Beds* (recorded local)
I Love Lucy (network)

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Number Title, Description and Illustrations — Con.

French-language:

Toi et Moi (network)

Sound Radio:

English-language:

House in the Country (recorded local)

Vancouver Theatre — Like Father, Like Son (network)

French-language:

Nouveautés Dramatiques — Trabadoc et Rabalax (network)

- (15d) CRIME, WESTERN, ACTION AND SCIENCE FICTION DRAMA: Crime, melodrama, science fiction, murder, spy, detective, mystery, and horror stories; the standard cowboy melodrama; and adventure and action stories aimed at an adult or family audience.

Illustrations:

TV:

English-language:

Western Theatre — The Doolin Gang (recorded local)
Dragnet (network)

French-language:

Wanted for Murder (recorded local)
Théâtre Colgate — Foreign Intrigue ((French dubbed — network))

Sound Radio:

English-language:

Stand by for Crime (recorded local)
Marine Investigator (network)

French-language:

None.

- (15e) ROMANTIC DRAMA: Drama in which the theme of romantic love is predominant. The "boy meets girl" theme is more evident than comedy, action, adventure, or other elements.

Illustrations:

TV:

English-language:

The Millionaire — The Story of Rita Kelly (recorded local)

Ford TV Theatre — Hanrahan (network)

French-language:

L'Heure de Saguenay — Île d'Amour (recorded local)
Histoire D'Amour (network)

Sound Radio:

English-language:

City Hospital (recorded local)

French-language:

None.

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- | <i>Number</i> | <i>Title, Description and Illustration — Con.</i> |
|---------------|--|
| (15f) | MUSICAL COMEDY DRAMA: Musical comedies where the dramatic element predominates as opposed to operettas (see 14b) where music is the predominant element.
<i>Illustrations:</i>
<i>TV:</i>
English-language:
Channel 11 Theatre — Stage Struck (recorded local)
French-language:
Cap Aux Sorciers (network)
<i>Sound Radio:</i>
English-language:
Radio Theatre (recorded local)
French-language:
None. |
| (15g) | OTHER DRAMA: Included in this category are only those dramatic presentations which cannot be fitted under the six other headings and which are designed primarily to entertain an adult family audience (e.g. grand guignol, etc.).
<i>Illustrations:</i>
<i>TV:</i>
English-language:
Movie — Spirit of West Point (recorded local)
Adventures of Robin Hood (network)
French-language:
Théâtre au Coin du Feu — Jean de la Lune (recorded local)
<i>Sound Radio:</i>
English-language:
Voice of Black and Gold (local live)
Sunday Theatre (recorded local)
French-language:
Trio de Québec (network) |
| (16) | VARIETY: Programmes containing several "acts" and including a mixture of comedy, music, dancing, comedy gags and patter, etc., by professional or amateur talent in contests. This class is distinguished from Popular and Dance Music in that variety acts rather than music predominate.
<i>Illustrations:</i>
<i>TV:</i>
English-language:
Town and Country Show (local live)
Eddie Cantor Variety (recorded local)
Denny Vaughan Show (network)
French-language:
Le Bal Chez Boulé (local live)
Porte Ouverte (network) |

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Number *Title, Description and Illustration — Con.*

Sound Radio:

- English-language:
 - Okanagan Varieties (recorded local)
 - Happy Gang (network)
- French-language:
 - Eddie Cantor Show (recorded local)
 - Les Joyeux Troubadours (network)

(17) PERSONALITIES AND ODDITIES: Interviews or conversations with or about celebrities, people in the news, unusual occupations, sensational events, etc. Includes dramatizations of an individual's life problems in an ostensibly realistic manner and in conjunction with the appearance of the individual. Also includes those daytime programmes built around the personality of the master of ceremonies and interviews with members of the studio audience or guests. The emphasis is on displaying the subject rather than on serious discussion.

Illustrations:

TV:

- English-language:
 - Interview with local locksmith (local live)
 - Stranger than Fiction (recorded local)
 - Tabloid — Part of Time (network)
- French-language:
 - Interviews with local personalities (local live)
 - Étrange Mais Vrai (recorded local)
 - Ici et là (network)

Sound Radio:

- English-language:
 - Here, There and Hollywood (local live)
 - Rawhide (network)
- French-language:
 - Confidentiel (network)

(18) QUIZ, GAMES AND CONTESTS: Those programmes (exclusive of sports) in which the basic activity is a social game or contest of wits with prizes or penalties for the performance. They include audience participation games but exclude genuine amateur talent contests which appear in Variety, Music, etc. The primary purpose of this group of programmes is light entertainment.

Illustrations:

TV:

- English-language:
 - Matinee Telequiz (local live)
 - People Are Funny (recorded local)
 - What's My Line (network)
- French-language:
 - La Balance d'Argent (local live)
 - People Are Funny (recorded local)
 - Le Point d'Interrogation (network)

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Number

Title, Description and Illustration — Con.

Sound Radio:

English-language:

State Vacuum Quiz (local live)

Double or Nothing (recorded local)

French-language:

Vingt Questions (local live)

50 Par Jour (recorded local)

Qui aura le dernier Mot (network)

(19) SPORTS:

- (19a) SPORTS NEWS AND INTERVIEWS: News of the sports world. Interviews or discussions on sports when these are not minor parts of newscasts.

Illustrations:

TV:

English-language:

Sports Final (local live)

Bill Corum Sport Show (recorded local)

Vic Obeck Show (network)

French-language:

Colonne des Sports (local live)

Nouvelles Sportives (network)

Sound Radio:

English-language:

Sports Roundup (local live)

Trans-Canada Sports Review (network)

French-language:

La Revue des Sports (local live)

Le Monde du Sport (network)

- (19b) SPORTS EVENTS: Include the major competitive team sports, field sports and individual athletic skills and recreations.

Illustrations:

TV:

English-language:

O. H. A. Hockey (local live)

Wrestling from Ringside (recorded local)

Gillette Fights (network)

French-language:

Chicago Wrestling (recorded local)

Hockey de Chez Nous (network)

Sound Radio:

English-language:

Curling Club (local live)

Imperial Esso Hockey (network)

French-language:

Le Hockey de Chez Nous (recorded local)

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Number	Title, Description and Illustration — Con.
(20) CHILDREN'S:	
(20a) SCHOOL BROADCASTS AND OTHER YOUTH EDUCATIONAL: Programmes designed mostly as a school or home teaching aid for children and teenagers. Includes all school and nursery broadcasts as well as junior farm, nature, and science broadcasts. Programmes intended to arouse an appreciation of music, etc. should also be included in this class.	
	<i>Illustrations:</i>
	<i>TV:</i>
	English-language: Wonderland (local live) Blasting Caps (recorded local) Fur and Feather (network)
	French-language: La Terre est Ronde (network)
	<i>Sound Radio:</i>
	English-language: Teen-Age Book Parade (local live) All Aboard for Adventure (recorded local) National School Broadcast (network)
	French-language: Nos Écoles Françaises-Lorette (recorded local) L'Heure des Enfants (network)
(20b-f) DRAMA:	
(20b) <i>Crime, Western, Action and Science Fiction Drama:</i> Crime, science fiction, murder, spy, detective, mystery and horror stories; the standard cowboy melodrama; and adventure and action stories aimed at a child audience.	
	<i>Illustrations:</i>
	<i>TV:</i>
	English-language: Buck Rogers (recorded local) Wild Bill Hickok (network)
	French-language: The Lone Ranger (recorded local) Taille-fer (network)
	<i>Sound Radio:</i>
	English-language: Superman (recorded local)
	French-language: Le Chevalier Noir (recorded local)
(20c) <i>Comedy Drama:</i> Children's drama programmes emphasizing comedy.	
	<i>Illustrations:</i>
	<i>TV:</i>
	English-language: Cartoon Theatre (recorded local) Maggie Muggins (network)

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- Number* *Title, Description and Illustration — Con.*
- French-language:
 Willie Wonderful — Cartoons (recorded local)
 Pépinot (network)
- Sound Radio:*
 None.
- (20d) *Fairy Tales:* Children's tales and stories from folklore. Includes readings as well as dramatizations of fairy tales, folklore, and other children's fiction.
- Illustrations:*
- TV:*
- English-language:
 Tiny Tot Time — The Story Lady (local live)
 Richfield Fairy Tales (film — recorded local)
 Bim Bam Boom (network)
- French-language:
 Île au Trésor (network)
- Sound Radio:*
- English-language:
 Children's Story Hour (local live)
 The Adventures of Pinocchio (recorded local)
 Sleepytime Storyteller (network)
- French-language:
 Pinocchio (network)
- (20e) *Serious Drama:* Serious drama as in (15a) but aimed at a child audience.
- Illustrations:*
- TV:*
- English-language:
 Alice Through the Looking Glass (network)
- French-language:
 None.
- Sound Radio:*
 None.
- (20f) *Other Drama:* All other children's dramatic programmes which cannot be fitted into any of the above headings.
- Illustrations:*
- TV:*
- English-language:
 Aubrey and Gus (network)
- French-language:
 Poupées Allemandes (recorded local)
- Sound Radio:*
 None.

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- (20g) VARIETY: Variety shows for or by children. May contain music, comedy, circuses, clowns, acrobatics, vaudeville, etc. Also includes programmes built around personality of a performer who tells stories, conducts a "mailbag", makes birthday announcements, plays (usually recorded) children's music, etc.

Illustrations:

TV:

English-language:

Fun Club (local live)
Small Fry Frolics (network)

French-language:

None.

Sound Radio:

English-language:

Kiddies Karavan (local live)
Uncle Bill Show (recorded local)
Uncle Bod (network)

French-language:

Le Coin des Tous Petits (local live)
Samedi Jeunesse (recorded local)

- (20h) QUIZ, GAMES AND CONTESTS: As in class 18 but with children as participants and intended for child audiences.

Illustrations:

TV:

English-language:

Little Red Schoolhouse (local live)
Watch the Birdie (recorded local)

French-language:

Les Jeunes Talents (local live)
Tic Tac Toc (network)

Sound Radio:

English-language:

Shurgain Contest (local live)
Playtime (recorded local)

French-language:

Concours Question (local live)
Le Marathon des Écoliers (recorded local)

- (20i) OTHER CHILDREN'S: Other programmes not fitting into the children's classes above are classified here. For example, children's music programmes manifestly intended for entertainment were placed in this classification.

Illustrations:

TV:

English-language:

Dance Party (local live)
Folk Songs (network)

French-language:

Sophie Magazine (network)

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Number *Title, Description and Illustration — Con.*

Sound Radio:

English-language:

Good Deed Club (local live)

Juvenile Juke Box (recorded local)

Folk Songs for Young People (network)

French-language:

Chantons Jeunesse (local live)

Tiny Tike Time (recorded local)

Bonjour Dimanche (network)

- (21) PROGRAMME PROMOTION: Includes programmes designed to increase the audience for the station's programmes or to demonstrate the technique of station operation.

Illustrations:

TV:

English-language:

Notes from Norm (local live)

French-language:

Ce Soir (network)

Sound Radio:

English-language:

Programme Schedule (local live)

French-language:

A L'Antenne de CHGB (local live)

Nationality of Programme Source

The nationality of the source was determined for all TV programmes. It was not determined for sound radio stations because of their recorded music programmes. The reasons for this decision appear from such questions as these. In the case of recorded music was the country of source the country where the record was physically produced? It might be "pressed" in Canada from a "master" record "cut" in the United States. Was the country of source the country where the master record was cut? It might be a United States recording of a violin solo by a visiting Russian. Was the country of source the country of the performer's nationality? The Russian violinist might be performing a work by an 18th Century Italian. Finally, was the country of source the country of the composer's nationality? On the basis of such questions it was decided that the amount of effort required to run down the relevant facts concerning every phonograph record played on the sound radio stations in the study week would be out of proportion to

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the value of the resulting information. And because music programmes account for about half of all sound radio programme time, it was not deemed worthwhile to attempt the determination for the remaining classes.

For the most part no difficulty was experienced in ascertaining the nationality of source of TV programmes. In making this determination in some instances it was necessary to apply the rule of predominance. For example, if a children's programme was composed two-thirds of nature films from a Canadian source and one-third of a United States comedy short subject, it was regarded as having a Canadian source.

Origin Within Canada

Broadcast programmes originate either at the broadcast station or at a network. If they originate at the station their origin is said to be "local", but such "local" programmes may be composed of "canned" material imported into the local station from a central location in Canada or directly from a foreign country, or they may be composed of live material. For the purposes of these studies what was deemed important was whether the programme was obtained by the station (1) from a network, (2) by importing recorded material from outside the community, or (3) from local resources of talent of one kind or another. Both the first and third of these might be either live or recorded. As a matter of fact, however, it was not possible to determine from programme logs whether some of the programmes belonged in the second or the third of these categories. The problem arose when a local station broadcast material which was recorded locally. It appeared on the log as recorded and could hardly be distinguished from other recorded programmes composed of phonograph records, transcriptions or kinescopes imported into the community. As a matter of necessity therefore it was decided to modify the categories stated above to these: (1) network — here there was no problem; (2) recorded local — including both imported records and records of local materials; and (3) live local — local material presented in live rather than recorded form. In the case of television programmes the information presented in the report approximates very closely the ideal — for local kinescopings are hardly feasible for most Canadian

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TV stations as yet. In the case of sound radio programmes the information corresponds more to the necessary than the ideal categories. In all instances, if there was a mixture of material of different kinds of "origin" the rule of predominance was applied. That is to say, a "disc jockey" programme of recorded music would be classified as recorded local despite the fact that a live announcer gave the titles of the records, and made announcements or delivered some "patter" between selections.

The meaning attributed to "network" requires explanation. For television programmes, Canadian stations draw only on the CBC English and French networks. For sound radio programmes, however, some Canadian stations obtain some of their programmes from United States networks. This presented a choice of procedures. For some purposes it would be valuable to know how much of private station programming came from *any* network. For the purposes of the Royal Commission, however, it was determined to restrict the network designation to the several CBC networks. Programmes obtained by sound radio stations directly from other networks were regarded as falling within the recorded local category.

Commercial Versus Sustaining Programmes

It was possible to determine whether each Canadian TV and sound radio programme broadcast in the study week was a commercial or a sustaining programme. A commercial programme was defined as a programme which contained advertisements at or between the opening and closing curtains. A programme thus could be termed commercial by virtue either of having one or more "sponsors" or by virtue of containing one or more advertisements of the type known as "spot" or "flash" announcements. A sustaining programme was defined as a programme which contained *no* advertisements at or between the opening and closing curtains. Of course a sustaining programme might be preceded or succeeded by station breaks loaded with spot announcements without impairing its sustaining status. The appearance of non-commercial announcements on behalf of community service organizations was possible within a sustaining programme. All programmes were classified as commercial or sustaining and the tabulations summarize this information.

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Advertisement Time

In explaining the meaning of advertisement time in these studies it is important to emphasize that this information stands on a different basis than each of the preceding ways in which programme time has been classified and tabulated. Thus, *all* programme time could be classified as either commercial or sustaining, as having a Canadian, United States or other national source, or as originating with a network, recordings or local live talent. But advertising time is included in programme time. As noted above, there may be advertising in station breaks between sustaining programmes. It is clearly impossible therefore to relate advertising time to the time shown for commercial programmes. The simplest way to regard advertising time is to think of it as a fraction of all the time when the station is on the air broadcasting programmes to the public.

Ideally it would have been desirable to measure precisely all the time devoted to advertising of all kinds. It was possible to measure the amount of time devoted to spot and flash announcements from the programme logs. As stated in the introductory section of this chapter, it was not possible to measure accurately the *sponsors'* advertising in sponsored programmes. Instead, it was necessary to assume that such sponsors presented as much and not more than the permissible limits of advertising time specified by CBC Regulations for programmes of different lengths. Such "quotas" of advertising were counted in lieu of accurate measurements of such advertising.

Even if there were no understatement of sponsors' advertising messages involved in this procedure, the study would still fail to measure the full amount of advertising in broadcasting. In the case of both sound radio and TV, references to sponsors or other advertisers are frequently woven into the texture of the programme material itself so that the audience receives advertising without an obvious interruption of the entertainment or information which is the essence of the programme. Such "integrated" advertisements may fall outside the scope of the CBC advertising "quotas". In TV, additionally, visual advertising material is commonly employed in the form of signs, replicas of product packages, uniforms, hats, etc. Such advertising is often a backdrop for the programme material. In all probability, it could not be encompassed within the quotas of time permitted advertisers by

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CBC regulations. A final form of advertising was noted in the programme log study which is not included in the total advertising time tabulated. This was the presentation of *programme material* which is itself an advertisement. Monologues by pitchmen (such as Charles Antell) appeared on the logs of some private stations. Such programmes were classified as Family Living and Shopping: Merchandising (13b). It is not clear that the CBC regulations bear on them either as advertisements or as programmes.

Non-Commercial Announcement Time

It was desired to measure the amount of time devoted by stations to non-commercial announcements on behalf of community service organizations of one sort or another. In using the programme logs, however, no satisfactory tally of this kind could be produced. The CBC regulations concerning the logs make no explicit reference to such announcements. And while some stations do report such announcements on their logs, it appears probable that some such announcements are made during local programmes and are not recorded on the logs.

Procedure

The study procedure followed these steps: planning the study, editing the logs, coding the information desired, tabulating the coded information, and analyzing the resulting data.

Planning

The study began with a plan on which work was authorized by the Commission. This plan included a complete outline of both the concepts and procedure to be followed. Specifically, it indicated the kinds of information which would be produced in tabular form, and the procedure which would be employed in the production of the tables. It included estimates of the cost of doing the study. And where, as in the case of the sound radio study, a sampling problem was involved, a variance analysis was done to make possible the selection of an optimum sample for the purposes of the study.

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Editing

The first step in the execution of the study plan was the editing, coding and tabulating process. A strictly defined procedure was written down and supplied to all personnel involved in these stages of the study. In it concepts were defined (as related in the section above dealing with concepts), and operational steps were described in detail.

In general terms the editing phase of the study included marking on the face of the programme logs the symbols which were adopted to represent the kinds of information described above under the heading of Concepts. Supplementary information was obtained wherever a reasonable doubt remained after careful inspection of the log entries. Every reasonable effort was made to obtain missing information from central sources rather than to bother the individual stations. Where all other sources failed, however, inquiries were directed to the stations for supplementary information.

The determination of programme class presented most of the difficulties arising from lack of information. Log entries characteristically were restricted to a minimum entry of the title of the programme. Fortunately much descriptive material on network programmes was available through the exhibits filed with the Royal Commission by the Canadian Broadcasting Corporation. Those exhibits, however, tended to describe the individual programmes in terms of their "usual" content. Because in the present study we were concerned with the specific content broadcast in the sample week, it was necessary to make inquiry of the CBC as to the specific titles of many network programmes. The fact that many of the stations broadcast network programmes from kinescopes or transcriptions (because of lack of cable facilities or because of time zone considerations) introduced complications here: a station might in the study week broadcast a particular programme which the network had produced a week or two earlier. It was necessary to determine just which programme of a network series was broadcast by each station. Network programmes, especially in TV, depended heavily on programmes obtained by CBC from United States networks. As to these, information on the content of the particular programme broadcast in the study week had to be sought in the *CBC Times*, publicity releases from the CBC, and United States trade journals such as *Variety*, *Billboard*, etc.

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Most of the problems of obtaining information for adequate programme classification, however, arose over programmes which originated with the stations. And of these, programmes of recorded material presented the most problems. It was possible to obtain the titles of such recorded materials from the CBC for its owned and operated stations, and directly from private stations. But to classify the programme properly it was necessary to know something of the content of the material. Most of the transcribed and kinescoped TV material could be identified in catalogues of programmes offered by suppliers or in industry services such as that provided by *Standard Rate and Data Service*. These sources provided synopses of story or plot and permitted accurate classification of such programme material. Much of the local recorded material on TV, however, consisted of old motion picture films. To learn their contents, a search was made of old motion picture trade directories and of reviews in motion picture trade papers. In this way a card file was developed which made available programme content information for the editor's use when the same recorded programme appeared on more than one station. The remaining editing problems on content concerned local programmes with predominantly live content. Where the log entries did not permit a safe judgment as to the programme class, inquiries were addressed to the stations. A similar policy was pursued for sound radio stations except that there information on syndicated programmes was obtained from commercial firms which sell such material to the stations.

The editing of nationality of source encountered problems paralleling those described for programme classification. CBC records were the first and most useful means of learning the nationality of source. Trade directories and magazines provided source information for recorded, kinescoped or film programmes. Follow-up inquiries to stations were also used.

As was indicated in the discussion under Concepts, the practical editing problems in determining the mode of originating programmes in Canada forced a reorganization of concepts which was short of ideal. An exhaustive and burdensome inquiry would have had to be launched to learn from each station the proportion of each of its locally originated programmes which consisted of local materials broadcast in live form as distinct from local materials broadcast in recorded form, and as distinct from non-local materials broadcast in recorded

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form. In the light of the inadequate programme records evidently maintained by most of the stations, the attempt to reconstruct such information six months after the programme was broadcast did not seem justified. Even with this compromise with necessity, however, follow-up inquiries had to be addressed to many stations merely to determine which local programmes were predominantly composed of recorded material (either of local or non-local origin) as distinct from live material.

The only problem in editing the commercial versus sustaining character of programmes consisted in the fact that the logs treated as sustaining programmes those which are commonly known as "participating". Where instead of having one or more programme sponsor, the programme was interrupted by spot announcements on behalf of one or more advertisers, the logs generally termed the programme "sustaining". As was indicated above, from the standpoint of the viewer-listener such programmes appeared to the Royal Commission to be indistinguishable from commercial programmes which were technically "sponsored". Accordingly, editing rules were established by which this determination was made on the basis of information supplied on the logs.

Advertising editing problems were necessarily discussed in stating the concepts employed (see above) and need not be reviewed here. One or two stations failed to record on the logs information from which the duration of spot announcements could be computed. Inquiries were sent to such stations for this information. For the remainder it was possible to edit advertising (with the limitations mentioned above) on the basis of the log information plus the quotas stated in the CBC Regulations. In such editing the policy was to resolve borderline cases in such a way as to understate the amount of advertising rather than to overstate it. Thus if coupled with station identification there appeared brief flashes which appeared to be commercial advertisements, they were generally not counted as such.

The reasons were also stated earlier in this chapter why it was difficult to derive a reliable measure of the amount of non-commercial announcement time from the programme logs. It did not seem feasible to burden the stations with a retroactive job of reconstructing a record of this material.

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The editing procedure was designed to insure that a maximum of reliability would be achieved in the exercise of the judgment necessary to make the kinds of decisions described above. There were two editing supervisors as well as the study director and the editing decisions were brought into reliable uniformity of policy through the device of mutual checking. As a routine matter, the programme classification assigned a programme was checked by at least one of these three persons after the initial determination was made by another of the three. Indeed, it was through the discussions generated in this way that the programme classification and definitions evolved out of the programme material being studied, as was described under the heading of Concepts. A similar procedure was used for other editing decisions which involved exercise of judgment, such as the determination whether a programme was commercial or sustaining, whether a programme was local live or recorded local or whether it should be regarded as predominantly composed of Canadian or United States or other materials. In this way and in this way only can reliability be enforced in the conduct of a study of this kind.

When editing was complete for every programme for the week the station log was ready for the next step.

Coding

For these studies the desired information concerning the broadcast programme was punched into a 5" x 8" card. These had been gang-punched with rows of small circular holes close to the margins of the cards. They also had been printed with appropriate code indications for the holes and with captions for the station, the day, and the hour at which the programme was broadcast, and for the identification of the programme in all of the ways in which the programme was to be tabulated. "Punching" the edited information from the log to the tabulation card therefore involved punching out the remaining strip of paper between the appropriate holes and the margin of the card.

Tabulation

The mechanics of tabulation were simple. A knitting needle could be run through any given hole in a stack of cards (let us say,

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all of the cards for the programmes of a station in a given time segment of the week) and when the needle was lifted and shaken slightly, all cards which had been "punched-out" at that particular hole would drop from the stack. The information on such dropped-out cards was then computed by multiplying the number of cards by the value of that particular hole and the result was entered on a tabulation form. Tables were constructed in this way. Errors were eliminated in the tabulation process by checking the totals for all tabulations with the time the station was on the air. More generalized tabulations were derived from the basic tables and the same self-checking process was employed at each step until the most general tables completed the task. An even simpler, hand-tabulation procedure was employed for tallying the amount of commercial advertising and non-commercial announcement time. Such information was tallied on individual station sheets directly from the programme logs and these sheets in turn were checked and summarized according to the time segment breakdowns which were desired.

In a more fundamental sense, the tabulation plan was developed before the Commission authorized the studies. For the studies were outlined in their entirety and in comparison with other possible studies before work was begun on the studies. The preliminary plans outlined the kinds of tabulations which would be produced from the studies. When the basic tabulation process was reached, therefore, the operation was strictly mechanical. Following the analysis of the basic tabulations a number of analytical tabulations were conducted by combining in various ways the data already supplied by the basic tabulations. This, properly, is the subject matter of the final stage.

Analysis

As was suggested in the preceding paragraph, the analysis involved examining the basic tabulations, evaluating their significance, conducting further analytical tabulations which were suggested by inspection of the basic tables, and evaluating them. It was completed when the writing of the report of findings was finished.

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Comparison with 1949 Report by Charles Siepmann

The design of the present study was so different than that of the study by Charles Siepmann, conducted for the Royal Comission on National Development in the Arts, Letters and Sciences in 1949,¹ that few comparisons are possible between the results of the two studies. These few are made in Appendix A.

¹ *Report of the Royal Commission on National Development in the Arts, Letters and Sciences, 1949-1951.* Ottawa: Edmond Cloutier, 1951. Appendix VI, p. 443-485.

Chapter II

A Comparison of Television and Radio Programmes

Time on the Air

THE average Canadian TV station broadcast 62.0 hours per week in January, 1956 or about half as many hours as the average Canadian sound radio station (126.9 hours per week). Two United States border television stations were on the air for an average of 116 hours per week, or almost twice as long as the Canadian TV stations.

The Cultural Context of Canadian TV and Sound Radio

Two salient features of the broadcasting context of TV and radio programmes are the extent to which they are commercially sponsored as against sustaining, and the amount of advertising matter which frames them. Table I-1 summarizes for the several classes of TV and sound radio stations the proportions of total programme time in the week, January 15-21, 1956, which were commercially sponsored.

Overall, commercial programmes were more common on TV than on sound radio stations (56.9 as against 53.8 per cent). English-language¹ stations were more commercial than French-language stations in both the TV and sound radio services. However, the proportion of commercial programmes was higher on TV than on

¹ Hereinafter, the English and French-language stations may be referred to simply as "English" or "French" with the words "language stations" omitted. This is done for greater brevity and clarity of exposition.

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sound radio stations for all English stations combined whereas the reverse was true for all French stations.

All private stations of both language services combined had higher proportions of commercial programmes than did CBC stations both TV and sound radio. The proportion of commercial programmes was higher on TV than on sound radio stations for both the CBC and the private groups. However, the contrast between station classes was much greater in the case of sound radio than of TV. The CBC TV stations were 44.0 per cent commercial as compared with 16.6 per cent for CBC sound radio stations. Private TV stations were 61.2 per cent commercial as against 58.1 per cent for private sound radio stations.

When one examines more detailed comparisons the most striking fact is that the CBC English TV stations were 48.8 per cent commercial as compared with 14.4 per cent for CBC English sound radio stations. A second noteworthy observation is that while the private English TV stations were slightly more commercial than their sound radio counterparts, the private French TV stations carried a smaller proportion of commercial programmes than did the private French sound radio stations.

TABLE J-1—CANADIAN TELEVISION AND SOUND RADIO STATIONS: COMMERCIAL* PROGRAMMES AS PERCENTAGE OF TOTAL TIME ON THE AIR, JANUARY 15-21, 1956

Class of Station	Percentage of Total Time Which Was Commercial*	
	Television	Sound Radio
CBC Stations (English)	48.8	14.4
CBC Trans-Canada	—	15.4
CBC Dominion	—	10.6
CBC Stations (French)	27.0	22.3
Total CBC Stations	44.0	16.6
Private Stations (English)	62.9	61.9
Private Trans-Canada	—	62.4
Private Dominion	—	57.0
Private Unaffiliated	—	67.4
Private Stations (French)	43.7	49.3
Private French Network	—	47.4
Private Unaffiliated	—	51.4
Total Private Stations	61.2	58.1
All Stations (English)	59.7	56.8
All Stations (French)	36.5	46.7
Total All Stations	56.9	53.8

*By subtracting the percentage which was Commercial from 100 per cent one obtains the percentage which was Sustaining.

A Comparison of Television and Radio Programmes

Among classes of sound radio stations, the highest proportions of commercial programmes were found in the private unaffiliated groups of stations in both the English and French-language services. The unaffiliated English stations had much higher proportions of commercial programmes than did the French stations (67.4 as against 51.4 per cent). Both the CBC and private stations on the Trans-Canada network were more commercial than those of the Dominion network.

When attention is directed to Table I-2, it appears that all Canadian stations combined broadcast slightly smaller proportions of interrupting advertising matter on TV than they did on sound radio (7.1 as against 8.4 per cent). The English stations — both TV and sound radio — carried higher proportions than did the French stations, but for both language services TV stations broadcast smaller proportions of such advertising materials than did the sound radio stations.

CBC stations, both TV and sound radio, had smaller percentages of time devoted to advertising than did the private stations in the respective services. But whereas the private TV stations had lower percentages of advertising than did the private sound radio stations, the reverse was true for CBC stations: they had relatively more advertising on TV than on sound radio.

While all CBC stations combined broadcast larger proportions of advertising on TV than on sound radio, this result conceals divergent patterns for the English and French-language stations. Among the French CBC stations the TV stations actually carried a lower proportion of advertising than did the sound radio stations. For the CBC English stations, however, the proportion of advertising matter was more than twice as high on the TV stations as it was on the sound radio stations.

The Trans-Canada sound radio stations, both CBC and private, had slightly larger percentages of advertising time than did the Dominion Network stations. But the private unaffiliated English sound radio stations had higher proportions of advertising than the private English stations affiliated with networks. The French unaffiliated stations had slightly lower percentages of advertising than the private French network affiliates.

The same table (I-2) also shows the proportions of time used for Merchandising programmes. These included "pitchmen" and other

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programmes the *content* of which was devoted to advertising. Slightly less than half of one per cent of the time on both TV and sound radio was used in this way. None of these programmes were found on the CBC stations in either language service for either TV or sound radio. Among the private English stations the same proportion (0.5 per cent) was carried on both TV and sound radio. More were observed on the sound radio (0.6 per cent) than on the TV stations (0.1 per cent) of the private French group. The highest proportion for any class of station in either language service was broadcast by the private unaffiliated French stations (0.9 per cent).

TABLE I-2.—CANADIAN TELEVISION AND SOUND RADIO STATIONS: TIME DEVOTED TO ADVERTISING AS PERCENTAGE OF TOTAL TIME ON THE AIR, JANUARY 15-21, 1956

Class of Station	Percentage of Broadcast Time in				Total Measured Advertising	
	Interrupting Advertisements		Merchandising Programmes			
	Tele- vision	Sound Radio	Tele- vision	Sound Radio	Tele- vision	Sound Radio
CBC Stations (English).....	5.8	2.5	0	0	5.8	2.5
CBC Trans-Canada.....	—	2.5	—	0	—	2.5
CBC Dominion.....	—	2.4	—	0	—	2.4
CBC Stations (French).....	3.4	3.8	0	0	3.4	3.8
Total CBC Stations....	5.3	2.8	0	0	5.3	2.8
Private Stations (English).....	7.9	9.8	0.5	0.5	8.4	10.3
Private Trans-Canada.....	—	9.9	—	0.3	—	10.2
Private Dominion.....	—	9.4	—	0.5	—	9.9
Private Unaffiliated.....	—	10.4	—	0.4	—	10.8
Private Stations (French).....	6.6	7.3	0.1	0.6	6.7	7.9
Private French Network.....	—	7.4	—	0.3	—	7.7
Private Unaffiliated.....	—	7.3	—	0.9	—	8.2
Total Private Stations...	7.8	9.1	0.5	0.5	8.3	9.6
All Stations (English).....	7.4	9.0	0.4	0.4	7.8	9.4
All Stations (French).....	5.2	7.0	0.1	0.5	5.3	7.5
Total All Stations	7.1	8.4	0.4	0.4	7.5	8.8

— does not apply. 0 none broadcast.

When the interrupting advertising is added to Merchandising programmes, the totals are as shown in the last two columns of Table I-2. The relationships there are similar to those for interrupting advertising (previously described) except for one difference. For the total of measured advertising, French private unaffiliated stations had a higher proportion than did the private French network affiliates.

A Comparison of Television and Radio Programmes

'The Programmes in the Week'

For all Canadian TV and sound radio stations during the study week, slightly less than three-fourths of programme time was in entertainment-type programmes¹ as may be seen in Table I-3. The English and French sound radio stations as a whole, placed identical emphasis on this type of programme material. The English TV stations as a whole had a slightly higher emphasis on entertainment-type material than did the English sound stations, but the French TV stations emphasized it conspicuously less than did the French sound stations carrying only 64.3 per cent entertainment-type material. The CBC stations as a whole on both TV and sound radio devoted about 70 per cent of their total time to such programmes. This was an appreciably lower proportion than the 75 and 74 per cent given to entertainment-type programmes on all private TV and sound radio stations respectively.

CBC English TV stations gave larger proportions of their time to entertainment-type material than their sound radio counterparts (73.9 per cent as against 68.4 per cent). This generalization is a bit misleading however, unless one quickly adds that among the CBC English-language sound radio stations, the CBC Trans-Canada stations carried only 63.7 per cent entertainment-type material while the CBC Dominion station included in the study had a comparable figure of 86.9 per cent. The CBC French TV stations used barely three-fifths (61.5 per cent) of their programme time for entertainment-type material which was substantially less than the 73.9 per cent for CBC French sound radio stations.

Both the private English TV and sound radio stations used about the same proportion of time for entertainment-type programmes (75.5 and 74.2 per cent, respectively). This comparison obscures the fact of substantial differences between sound radio stations depending on whether or not they were affiliated with networks. Thus, the private Trans-Canada stations emphasized entertainment less than the private English-language TV stations. Similarly, the French private stations which were affiliated with the French Network used less entertainment-type programmes than the French unaffiliated stations. In both language services the unaffiliated private stations used proportionately more entertainment-type material than the network affiliated stations.

¹ See below, pages 56 and 57 for explanation of this term.

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TABLE I-3.—CANADIAN TELEVISION AND SOUND RADIO STATIONS: ENTERTAINMENT-TYPE AND INFORMATION-ORIENTATION-TYPE PROGRAMMES AS PERCENTAGE OF TOTAL TIME ON THE AIR, JANUARY 15-21, 1956

Class of Station	Information-Orientation		Entertainment	
	Television	Sound Radio	Television	Sound Radio
CBC Stations (English).....	26.1	31.6	73.9	68.4
CBC Trans-Canada.....	—	36.3	—	63.7
CBC Dominion.....	—	13.1	—	86.9
CBC Stations (French).....	38.5	26.1	61.5	73.9
Total CBC Stations.....	29.2	30.1	70.8	69.9
Private Stations (English).....	24.5	25.8	75.5	74.2
Private Affiliated Stations.....	24.5	27.2	75.5	72.8
Private Trans-Canada.....	—	29.0	—	71.0
Private Dominion.....	—	26.3	—	73.7
Private Unaffiliated Stations.....	—	23.5	—	76.5
Private Stations (French).....	31.2	26.4	68.8	73.6
Private French Affiliated.....	31.2	29.0	68.8	71.0
Private French Unaffiliated.....	—	23.8	—	76.2
Total Private Stations.....	25.0	26.0	75.0	74.0
Affiliated.....	25.0	27.6	75.0	72.4
Unaffiliated.....	—	23.6	—	76.4
All Stations (English).....	24.8	26.4	75.2	73.6
All Stations (French).....	35.7	26.4	64.3	73.6
Total All Stations.....	26.1	26.3	73.9	73.7

[—] Does not apply.

The pattern for Information-orientation-type programming mirrors in reverse that described for entertainment-type programming and need not be separately discussed.

Table I-4 presents a summary for all Canadian TV and sound radio stations of the proportions of time devoted to individual classes of programmes for the full week. It is subject to the obvious limitation that it represents a composite of different kinds of station programming and therefore does not correspond to the programme fare available to any one individual viewer-listener. It does, however, represent the programme fare available to *all* Canadians.

The most obvious comparison between the TV and sound radio programming offered to Canadians by their stations is that while Music dominated sound radio programming (with 56.5 per cent of all air time), Drama programmes, for both the general and children audiences, dominated TV programming (with 42.6 per cent of all

A Comparison of Television and Radio Programmes

air time). Possibly the next most striking inference relates to Children's programmes. TV devoted a substantial 16.0 per cent of its time to such programmes, whereas sound radio used only 2.7 per cent of its time in this way.

All Canadian TV station time contained a substantially larger proportion than all Canadian sound radio station time of the following classes of programmes:

- Nature and Science
- Foreign Lands and Peoples
- Canadian Activities and Heritage
- Family Living and Shopping
- Drama—all classes for the general audience and all except Fairy Tales for the child audience.
- Variety for both the general and child audience
- Sports Events
- Youth Educational Programmes

Conversely, the sound radio service broadcast substantially larger proportions than did TV stations of:

- News and Weather
- Religion
- Fine Arts, Literature, etc.
- Agriculture, Fisheries, etc.
- Music—all classes, especially Popular Music

Both TV and sound radio carried substantially similar proportions of the following classes of programmes:

- Political and Other Controversial Public Affairs
- Social and Human Relations
- Miscellaneous Information
- "Feedback" Programmes
- Merchandising programmes
- Personalities
- Quiz, Games and Contests—both general and child audience
- Sports News and Interviews
- Other Children's Programmes
- Programme Promotion

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TABLE 1-4.—PROGRAMME TIME BY CLASS OF PROGRAMME: PER CENT OF TOTAL TIME FOR THE WEEK ON ALL CANADIAN TELEVISION AND SOUND RADIO STATIONS, JANUARY 15-21, 1956

<i>Class of Programme</i>	<i>Television</i>	<i>Sound Radio</i>
1. News and Weather	5.8	10.8
2. Nature and Science	0.9	*
3. Foreign Lands and Peoples	1.6	0.2
4. Political and Other Public Affairs	1.5	1.3
5. Social and Human Relations	1.5	1.3
6. Miscellaneous Information	0.7	0.4
7. Canadian Activities and Heritage	3.6	1.2
8. "Feedback" Programmes	*	*
9. Religion	2.1	5.2
10. Fine Arts, Literature, etc.	0.6	1.2
11. Dance	0.2	—
12. Agriculture, Fisheries, etc.	0.8	1.6
13. Family Living and Shopping	4.2	3.1
13a. Family Living	3.8	2.7
13b. Merchandising	0.4	0.4
14. Music Programmes	7.4	56.5
14a. Serious	1.2	4.9
14b. Light	1.0	5.2
14c. Popular and Dance	3.9	39.6
14d. Folk, Western, Old, etc.	1.3	6.4
14e. With Prose and Poetry	—	0.4
15. Drama Programmes	34.7	5.9
15a. Serious	2.7	0.8
15b. Domestic	4.4	3.3
15c. Comedy	7.5	0.7
15d. Crime, Western, etc.	15.5	0.8
15e. Romantic	2.6	0.1
15f. Musical Comedy	0.3	*
15g. Other	1.7	0.1
16. Variety	7.9	1.9
17. Personalities	1.3	1.2
18. Quiz, Games and Contests	1.5	1.4
19. Sports Programmes	7.3	3.9
19a. Sports News and Interviews	2.6	2.5
19b. Sports Events	4.7	1.3
20. Children's Programmes	16.0	2.7
20a. Youth Educational Progs.	3.1	1.0
20-b-f Children's Drama	7.9	0.7
20b. Crime, Western, etc.	4.2	0.3
20c. Comedy	1.8	—

A Comparison of Television and Radio Programmes

TABLE 1-4 — *Concluded*

<i>Class of Programme</i>	<i>Television</i>	<i>Sound Radio</i>
20d. Fairy Tales	0.4	0.4
20e. Serious	0.2	—
20f. Other	1.4	—
20g. Children's Variety	4.1	0.6
20h. Quiz, Games and Contests	0.3	0.1
20i. Other Children's Progs.	0.7	0.4
21. Programme Promotion	0.4	0.2
Totals	100.0	100.0

*Less than .05 per cent.

Chapter III

TV Service for the Week as a Whole

Section 1—The Amount and Cultural Context of TV Programming

THIS section describes briefly the amount of TV service provided by the several classes of Canadian stations and examines the commercial and non-commercial elements in the context of this programme service.

Time on the Air

All Canadian TV stations broadcast a total of 2045 hours in the week of January 15-21, 1956. Of this total, the CBC stations contributed one-fourth, the private stations three-fourths. Of the total, almost nine-tenths were from English stations, a little more than one-tenth from French stations. The English CBC stations broadcast 20 per cent of the total programming while the English private stations were on the air for 68 per cent of the time. The French CBC stations broadcast 5 per cent of the total programming while the French private stations were on the air 7 per cent of the total programme time. (See Table II-1).¹

As would be expected because of the longer period of TV development in the United States, the border stations in that country

¹ For the convenience of those who wish to pursue the matters discussed, references are given to the basic tables, published separately. References in Chapters III and IV naturally refer to the volume of Tables on Television; those in Chapters V and VI to the Sound Radio Tables.

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which send signals into Eastern Ontario broadcast much longer hours than do the Canadian stations. Thus the two U. S. border stations, WXYZ-TV, Detroit, and WBEN-TV, Buffalo were on the air for an average of 116 hours per week, or for almost twice as much time as the average of all Canadian stations (62 hours). English stations in Canada provided longer hours of TV programming than did the French. The median CBC English station was on the air for about 68 hours per week, and the median private English station broadcast for 63 hours. The median CBC French stations broadcast 52 hours; among the private French stations, 41 hours. The station with the longest hours of service in the private English group was CKLW-TV, Windsor with 88 hours; the shortest hours were the 41 found on CKGN-TV, North Bay. The CBC English station with the longest hours was CBWT, Winnipeg with 75 hours; those with the shortest were CBOT, Ottawa and CBHT, Halifax with almost 64 hours each. The private French station which had the most programme service was CFCM-TV, Quebec with 65 hours; the least was CKRS-TV, Jonquiere which had 31 hours. The CBC French stations were both on the air about 52 hours. (See Table II-1).

Generally speaking English stations broadcast programmes in English, and French stations in French. However, sometimes English stations broadcast in French and *vice versa*. Programmes with titles in the "opposite" language¹ amounted to 10.9 per cent of all French station programming and 0.14 per cent of all English station programming. Although two CBC and three private French stations broadcast a total of some 26 hours of English-language programming in the week, one station (CFCM-TV, Quebec) accounted for 17 of the hours.² One CBC English and one private English station broadcast a total of two hours and thirty minutes of French material.³

¹ These were programmes the titles of which indicated usage of the opposite language. If there was reason to believe that while the title was in the opposite language the programme content was in the basic language of the station, the programme was excluded from this tabulation.

² The stations and proportions of time for the week in the opposite language were:

CBC French stations:

CBFT, Montreal.....	2.9 per cent
CBOFT, Ottawa.....	1.9 per cent

Private French:

CKRS-TV, Jonquiere.....	6.5 per cent
CJBR-TV, Rimouski.....	11.0 per cent
CFCM-TV, Quebec.....	26.6 per cent

³ The CBC English station was CBWT, Winnipeg, which carried 2.7 per cent; the private English station was CKSO-TV, Sudbury, with 0.7 per cent.

TV Service for the Week as a Whole

The Cultural Context of Canadian TV

The framework of TV like that of any other art form has much to do with the content and the meaning of the content. Obviously, the situation and background of the viewers is central in that framework. So also is the context of the broadcasts. Part of the cultural framework of Canadian TV consists in the mixed public and private system of stations. This variable has already been discussed briefly in connection with the respective lengths of programme time of different classes of stations. It will also be interwoven with the analysis of the programmes broadcast, their nationality of source, and the form of their origin within Canada. A second and important part of the cultural context of Canadian TV consists in the auspices under which programmes are broadcast. A substantial portion of them is supported by the Canadian Broadcasting Corporation alone. Some are supported by the private stations. But a large proportion of them is supported by commercial interests. In this study the matter of auspices is dealt with in terms of programmes being either "sustaining" or "commercial". Since the total programme fare falls into one or the other of these categories, it is unnecessary to discuss them both. When one has been discussed, the other may be taken to be the complement of the former. The following analysis deals with this contextual element from the standpoint of the commercial component.

Commercial Auspices

Overall, commercial programmes amounted to more than half (57 per cent) of all Canadian TV programming in the study week. There was a larger proportion of commercial programming on the English-language than on the French-language stations. And for both groups there was a larger proportion on the private stations than on the CBC stations. (See Table II-8-A). The actual proportions of commercial programmes were as follows:

<i>Class of Station</i>	<i>Per cent</i>
CBC English	48.8
Private English	62.9
CBC French	27.0
Private French	43.7

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Because of wide disparities between the amounts of time on the air as well as between the amounts of commercial programmes for individual stations, the median is a safer measure than totals or averages. The medians, however, confirm the representativeness of the means except for the private French stations where the median station (CJBR-TV, Rimouski) had a lower proportion of commercial programmes (38.2 per cent) than the mean (43.7 per cent).

The highest proportion of commercial programmes (89.7 per cent) was found on CKLW-TV (Windsor) among the private English stations. The station in this group with the smallest proportion of commercial programmes was CKNX-TV (Wingham) with 43.6 per cent. Among the CBC English stations, CBWT (Winnipeg) had the largest proportion of commercial programmes (59.4 per cent) and CBUT (Vancouver) the smallest (39.3 per cent). None of the private French stations had a higher percentage of commercial programmes than CFCM-TV, (Quebec) with 56.6 per cent and none were lower than CKRS-TV (Jonquiere) with 23.8 per cent. Of the two French CBC stations CBFT, Montreal was 35.2 per cent commercial and CBOFT, Ottawa was 18.9 per cent. (Table II-8-B).

Advertising Material

Apart from the fact of commercialism, the length of time devoted to advertising material was partially measured. There was no way of knowing from the programme logs how much of TV broadcast time was devoted to programme material which contained visual background advertising or where product names and "plugs" were incidentally worked into the context of the programme. It was possible, however, to arrive at approximate totals of the amount of advertising matter which obviously interrupted the flow of programme material. These announcements amounted to 146 hours of advertising material in the study week on all Canadian stations combined, or 7.1 per cent of all time on the air. The great bulk of this advertising announcement time or 110 hours appeared on the private English stations where it amounted to 7.9 per cent of total time on the air. Advertising on the private French stations was 6.6 per cent of total time on the air. On the CBC stations also, the English stations' proportion of advertising (5.8 per cent) was higher than that for the French (3.4 per cent). (See Table II-9).

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Examination of individual station percentages of time devoted to advertising confirms the representativeness of the total figures. The range for the private English stations was from CKLW-TV (Windsor) with the highest percentage (11.7 per cent) to CKNX-TV (Wingham) with 5.0 per cent. The median private English stations carried 7.7 per cent advertising (CHCH-TV, Hamilton, with 7.7 per cent and CHEX-TV, Peterborough, with 7.6 per cent). The median private French station (CJBR, Rimouski) had 6.1 per cent while CFCM-TV (Quebec) with 8.0 per cent had the most and CKRS-TV (Jonquiere) with 4.2 per cent had the least. The range of advertising saturation for the English CBC stations was from a maximum of 7.1 per cent on CBOT (Ottawa) to a minimum of 4.6 per cent on CBHT (Halifax). The median for these stations lay between CBWT (Winnipeg) with 5.8 per cent and CBLT (Toronto) with 5.5 per cent. Of the two CBC French stations, CBFT (Montreal) had the larger advertising content (4.4 per cent) while CBOFT (Ottawa) had the least (2.4 per cent). (See Table II-8-B).

The programme logs of the ten stations with the highest proportions of advertising were checked against the provisions of Section 7 (2) of the CBC Regulations. None of the ten stations were in apparent violation of the present regulations.

A complete representation of the amount of advertising disclosed by this study must take account of *programmes* which *themselves* are devoted to "plugging" products or services for commercial interests. Illustrations are such "pitchman" programmes as Badget Master, and Charles Antell's preparations for care of the hair. Being programmes they appear in the tabulations of programmes rather than of advertising *per se*. Altogether they amounted to seven hours or to 0.4 per cent of all time on Canadian TV stations. On the private English stations they were 0.5 per cent of total time and on the private French stations, 0.1 per cent. None appeared on the CBC stations in either language service. If such programmes be added to the interrupting advertising announcements, the total of measured advertising material amounted to 7.5 per cent for all Canadian TV stations, to 8.4 per cent on private English stations and to 6.7 per cent on private French stations. (See Tables II-1 to II-4-B).

These Merchandising programmes appeared on nine of the 33 stations. All nine were private stations of which eight were English

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and one a French station. Only three of the nine stations broadcast Merchandising programmes for more than one per cent of total time. CKLW-TV (Windsor) devoted 5.1 per cent of its time to them, CJCB-TV (Sydney), 2.2 per cent, and CKSO-TV (Sudbury), 1.4 per cent. When one adds Merchandising programmes to the time used on interrupting advertising, the station with the largest proportion of measured advertising appears to have been CKLW-TV (Windsor) with 16.8 per cent of total time on the air. The total for the Sydney and Sudbury stations was 10.3 and 10.9 per cent, respectively.

Non-Commercial Community Service Announcements

Canadian TV stations undoubtedly broadcast more non-commercial community service announcements than are shown on their programme logs. Their logs report a total of 30 minutes for all stations for the study week. This amounts to only 0.02 per cent of time on the air. The bulk of these announcements appeared on private English stations but even for these stations they represented only 0.02 per cent of programme time. (See Table II-9).

Section 2—Programmes in the Week

The Most General View of TV Programmes

A TV programme which provides entertainment to one man may well provide information and orientation (or education) to another. It is also probably true that a TV programme may to different degrees provide different viewers with information, orientation *and* entertainment. Nevertheless, it may have some value to bring together in groups the classes of programmes which for most people, most of the time, represent sources of either entertainment on the one hand, or information and orientation on the other hand. Such groupings are intuitive and are based partly on tradition and partly on the manifest intent of the people who write, produce, and pay for the programme production.

In our view the group which may be called information-orientation-type programmes includes the following classes of programmes:

News and Weather

Nature and Science

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- Foreign Lands and Peoples
- Political and Other Controversial Public Affairs
- Social and Human Relations
- Miscellaneous Information
- Canadian Activities and Heritage
- "Feedback" Programmes
- Religion
- Agriculture, Fisheries, etc.
- Family Living and Shopping
- Youth Educational Programmes
- Programme Promotion

Under the heading of entertainment-type programmes have been grouped the following classes of programmes:

- Fine Arts and Literature
- Dance
- Music
- Drama
- Variety
- Personalities
- Quiz, Games and Contests
- Sports
- Children's Drama
- Children's Variety
- Children's Quiz, Games and Contests
- Other Children's Programmes

As so defined, entertainment-type programmes amounted to three-fourths (73.9 per cent) of all Canadian TV programming in the study week. This was a substantially lower figure than the 85.1 per cent entertainment-type programming on the two United States border stations studied. Stating the same data differently, information-orientation-type programmes provided one-fourth of Canadian TV programmes and 15 per cent of United States border stations' programmes.

It appears that the greater the emphasis on commercial programmes the greater the emphasis on entertainment. For the findings by classes of stations here parallel the findings on commercialism. The class of stations with the highest proportion of entertainment-type

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programmes was the private English stations, with 75.5 per cent. For CBC English stations the proportion was slightly lower (73.9 per cent). On private French stations, 68.8 per cent of total time was in entertainment-type programmes, while for CBC French stations the corresponding figure was substantially lower (61.5 per cent). As a whole, all English station programmes were 75.2 per cent entertainment-type as against 64.3 per cent for all French stations. And all CBC stations were 70.8 per cent entertainment-type as compared with 75.0 per cent for all private stations. (See Table A-1).

Entertainment-Type Programmes

All Canadian and U.S. Programmes Compared

For all Canadian TV stations combined, Drama programmes (both addressed to a general audience and to the child audience) easily dominated the entertainment-type programming with more than two-fifths or 42.6 per cent of all programme time as is shown in numbered Table 1. The remainder of the entertainment-type programming amounted to one-third or 31.3 per cent of all programme time. Of this remainder the largest portion consisted of Variety programmes (both addressed to a general audience and to children), with 12.0 per cent of all programme time. The third and fourth largest classes of entertainment-type programming were Music with 7.4 per cent and Sports with 7.3 per cent. The remainder of the entertainment-type programming consisted of between one and two per cent apiece for Quiz, Games and Contests and Personalities, and less than one per cent apiece for Fine Arts and Literature, and Other Children's Programmes. (See Table II-4-B).

An interesting contrast is provided by examination of the entertainment-type programming which provided 85.1 per cent of all programme time on the two United States border stations studied. (See numbered Table 1). Drama (General Audience and Children's) on these stations was almost three-fifths (or 57.6 per cent) of all programme time. Variety (General Audience and Children's) provided 13.1 per cent of total programme time or almost half of the remaining entertainment-type programming after Drama is taken into account. Quiz, Game and Contest programmes were 5.6 per cent of all U.S.

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border stations' time. Sports and Personalities provided between two and three per cent apiece. Other Children's programmes were 2.0 per cent, and Music consisted of between one and two per cent of all programme time. There were no programmes of Fine Arts and Literature, or of the Dance. (See Table II-4-B).

Classes of Canadian TV Stations Compared

A graphic presentation of the proportions of total programme time in the several classes of entertainment-type programmes on each class of Canadian TV stations is to be found in numbered Table 2. The characteristic pattern of entertainment-type programming on the French stations provided more diversity than that on the English stations. On the former there was less emphasis on Drama and relatively more time given to a number of kinds of entertainment which received little programme time on English stations. Thus the fifth and sixth largest classes of entertainment-type programmes on the CBC French stations (Variety, and Other Children's Programmes) occupied about 5 per cent apiece of total programme time. By contrast, on the CBC English stations the emphasis on Drama was so great that the fifth and sixth largest classes of programmes in this group (Personalities and Fine Arts and Literature) constituted less than 2 per cent apiece of total programme time. The same order of relationships held for the private French and private English stations.

NUMBERED TABLE 1

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES, ALL CANADIAN AND TWO U.S. BORDER STATIONS FOR THE WEEK AS A WHOLE

<i>All Canadian TV Stations</i>	<i>Per cent</i>	<i>Two United States Border Stations</i>	<i>Per cent</i>
Drama	42.6	Drama	57.6
Variety	12.0	Variety	13.1
Music	7.4	Quiz, Games, etc.	5.6
Sports	7.3	Sports	2.8
Quiz, Games, etc.	1.8	Personalities	2.5
Personalities	1.3	Other Children's	2.0
Other Children's	0.7	Music	1.5
Fine Arts	0.6	Fine Arts	0
Dance	0.2	Dance	0

Source of data: Table II-4-B.

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NUMBERED TABLE 2

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES BY CLASS OF STATION FOR THE WEEK AS A WHOLE

<i>CBC English-language Stations</i>	<i>Per cent</i>	<i>CBC French-language Stations</i>	<i>Per cent</i>
Drama	42.8	Drama	19.8
Variety	11.8	Sports	11.4
Sports	7.8	Quiz, etc.	8.6
Music	7.3	Music	4.9
Personalities	1.6	Variety	4.8
Fine Arts	1.3	Other Children's	4.8
Dance	0.7	Personalities	3.8
Other Children's	0.5	Fine Arts	0.5
Quiz, etc.	0.1	Dance	0
<i>Private English-language Stations</i>	<i>Per cent</i>	<i>Private French-language Stations</i>	<i>Per cent</i>
Drama	45.6	Drama	28.9
Variety	12.9	Sports	11.1
Music	7.6	Variety	8.4
Sports	6.4	Music	8.2
Quiz, etc.	1.2	Quiz, etc.	7.6
Personalities	0.8	Personalities	3.6
Other Children's	0.5	Fine Arts	0.6
Fine Arts	0.4	Other Children's	0.4
Dance	0.1	Dance	0

A second observation relates to the relative size of the smaller programme categories such as Fine Arts and Literature and Music. At first blush it does not seem that there was much difference between the 1.3 per cent of total programme devoted to Fine Arts and Literature on the CBC English stations and the 0.4 per cent given them on the private English stations. The chances, however, of finding a TV programme in this field were three times as great on the former as on the latter group of stations. Similarly the 0.7 per cent of total programme time given to the Dance on the CBC English stations was seven times as large as the 0.1 per cent of such programmes provided on the private English stations. The total of Music programmes broadcast on these two groups of stations was about the same (7.3 and 7.6

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respectively). Yet the make-up of these totals is quite different as the following comparison shows:

TV: MUSIC PROGRAMMES AS PER CENT OF TOTAL TIME,
ENGLISH STATIONS

<i>Music Sub-Classes</i>	<i>CBC</i>	<i>Private</i>
Serious	1.8	0.9
Light	0.8	0.9
Popular and Dance	3.6	4.3
Folk, Western, Old-Time, etc.	1.1	1.5
Total Music	7.3	7.6

The CBC stations carried twice the proportion of Serious Music broadcast by the private stations, while the latter broadcast substantially more Popular and Dance Music and Folk, Western, etc., Music than did the former.

Among the French stations about the same proportion of Fine Arts and Literature programmes were broadcast by both the CBC and the private stations; and there was no time given to the Dance on either of these groups of stations in the study week. The following proportions of the several classes of Music programmes were broadcast by these two groups of stations:

TV: MUSIC PROGRAMMES AS PER CENT OF TOTAL TIME,
FRENCH STATIONS

<i>Music Sub-Classes</i>	<i>CBC</i>	<i>Private</i>
Serious	1.9	2.6
Light	1.0	2.6
Popular and Dance	1.7	2.6
Folk, Western, Old-Time, etc.	0.3	0.4
Total Music	4.9	8.2

Overall, almost twice as much music was telecast by the private as by the CBC French stations and the former carried more than the latter of each sub-class of music. (See Numbered Table 2 and Tables II-2 and II-3-A).

Having emphasized the importance of differences in the volume of the culturally valuable but quantitatively small classes of programmes, it is in order to examine the composition of the largest single class of TV programming: Drama. The following table summarizes the sub-classes which go to make up this total.

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TV: PER CENT OF TOTAL TIME DEVOTED TO SUB-CLASSES OF DRAMA,
BY CLASS OF STATION FOR THE WEEK AS A WHOLE

Drama Classes	English Stations CBC	English Stations Private	French Stations CBC	French Stations Private	U.S. Border Stations
Drama (General Audience)					
Serious	3.5	2.5	2.4	2.2	3.4
Domestic	3.4	5.0	2.9	2.9	4.1
Comedy	8.0	8.0	3.7	3.3	12.7
Crime, Western, etc.....	14.5	17.9	1.9	5.1	18.7
Romantic	2.2	2.2	3.8	6.7	1.6
Musical Comedy.....	—	0.4	1.0	0.7	0.7
Other	2.5	1.5	—	2.2	2.8
Total	34.1	37.4	15.7	23.1	44.0
Drama (Children's)					
Crime, Western, etc.....	4.7	4.4	1.4	2.5	7.5
Comedy	2.4	1.7	0.5	1.8	4.9
Fairy Tales.....	0.1	0.3	1.0	1.1	—
Serious	0.2	0.1	1.0	0.4	—
Other	1.3	1.6	0.2	—	1.2
Total	8.7	8.2	4.1	5.8	13.6
Total Drama	42.8	45.6	19.8	28.9	57.6

Source of data: Tables II-2, II-3-A, and II-4-B.

If we combine drama programmes for both the general and child audiences, the largest single sub-class of Drama programmes on every class of station except the CBC French-language stations was that group called Crime, Western, Action, and Science Fiction Drama. It amounted to slightly less than one-fifth (19.2 per cent) of all programme time on CBC English stations, slightly more than one-fifth (22.3 per cent) on private English stations and slightly more than one-fourth (26.2 per cent) on the two United States border stations studied. This sub-class of Drama was much less important on French stations. It totalled only 3.3 per cent of the week's time on CBC French and about twice that proportion, or 7.6 per cent on the private French stations. In large measure this Crime, etc., Drama class accounted for the differing totals of Drama on the French and the English stations. Apart from the Crime, etc., Drama, the remaining Drama programmes amounted to 23.6 per cent of total weekly time on CBC English, 23.3 per cent on private English, 16.5 per cent on CBC French, and 21.3 per cent on private French stations. Even excluding this category, Drama still occupied 31.4 per cent of total time on the U. S. border stations.

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Crime, etc., Drama was the largest single sub-class of Drama addressed to the general audience on both the CBC and private English stations, as it was on the U.S. border stations. Crime, etc., Drama aimed at the general audience was less abundant, relatively, than other sub-classes of Drama on the French stations. As a sub-class of Children's Drama, however, Crime, etc., was the most abundant on *both* the English and French stations (CBC and private) as well as on the U. S. border stations.

The second largest sub-class of Drama was generally Comedy Drama. It totalled about 10 per cent of weekly broadcast time on both the CBC and private English stations and was their second largest Drama category. For the two classes of French stations it amounted to 5 per cent of total time. On the CBC French stations this was the largest Drama category. On the private French stations, however, it was exceeded by Romantic Drama which amounted to almost 7 per cent. The U. S. border stations broadcast even more Comedy Drama (17.6 per cent of total time) than the English stations in Canada.

Serious Drama was given about the same relative emphasis in the programming of all classes of stations. It totalled 3.7 per cent of broadcast time on the CBC English, 2.6 per cent on the private English, 3.4 per cent on the CBC French, and 2.6 per cent on the private French stations. On the two United States border stations, Serious Drama amounted to 3.4 per cent of total time.

Domestic Dramas (mostly with the plot of "soap operas") were appreciably more abundant on English than on French stations. They were 5.0 per cent of total time on the private English stations and 3.4 per cent on the CBC English stations. On both groups of French stations they amounted to but 2.9 per cent. For the U. S. border stations they were 4.1 per cent.

Romantic Drama was more abundant on the French than on the English stations. On the private French stations it amounted to almost 7 per cent and was the second largest Drama category. On the CBC French stations it was about 4 per cent. On the English stations and the U. S. border stations it ranged around 2 per cent.

There remain several minor categories of Drama. Musical Comedy Drama appeared only with traces on all classes of stations except CBC English where none was broadcast in the study week. Fairy Tales were several times as abundant on the French as on the

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English stations although in no case did they exceed 1.1 per cent. And a group of miscellaneous dramas which did not fit into any of the other programme classes accounted for between three and four per cent of programme time on the English stations and the U. S. border stations. For the French private stations Miscellaneous Drama amounted to 2 per cent and for CBC French, only 0.2 per cent.

Finally, in considering the entertainment-type programming, attention should be paid to the "medium" sized categories of programmes. Variety programmes stood second to Drama in size on both the private and CBC English stations, with about 12 per cent of total programme time. Sports and Music were the third and fourth largest categories on CBC English stations with 8 and 7 per cent, respectively, of total programme time. For the private English stations the sequence was reversed with Music (7.6 per cent) and Sports (6.4 per cent) in third and fourth places. On the French stations of both classes a quite different pattern appeared. Their Sports programmes were second to Drama (instead of Variety as on the English stations) with 11 per cent of total time. For the CBC French stations, Quiz, Stunt and Contest programmes were in third place (with 8.6 per cent), followed by Music, Variety, and Other Children's programmes. For the private French station Variety programmes were in third place (with 8.4 per cent), followed by Music, and Quiz, Game and Contest programmes.

Information-Orientation-Type Programmes

A comparison of all Canadian TV stations with two United States stations is provided for information-orientation-type programmes in numbered Table 3. It is at once apparent that the more ample time given to this group of programmes on the Canadian stations provided sizable chunks of time for many different classes of programmes. Thus, one might arbitrarily determine that the 1 per cent level of programming was a substantial cut-off point below which only traces of programming would register. By this test the Canadian TV stations as a whole offered significant proportions of eight classes of information-orientation-type programmes, while only four programme classes were offered by the U.S. border stations in significant proportions.

The eight "significantly abundant" classes of programmes on the Canadian stations begin with News and Weather programmes with

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about 6 per cent of total time. In second place were Family Living and Shopping programmes with 4.2 per cent. Programmes about Canadian Activities and Heritage were in third place with 3.6 per cent. Youth Educational Programmes were in fourth place with 3.1 per cent. Religion was in fifth place with 2.1 per cent. And with between 1 and 2 per cent each, there followed Foreign Lands and Peoples, Political and Other Controversial Public Affairs, and Social and Human Relations. On the two U.S. border stations, News and Weather with 6 per cent also heads the list. As in Canada, Family Living and Shopping with about 4 per cent were in second place. Religion (with 1.7 per cent) was in third place, and Foreign Lands and Peoples (with 1.1 per cent) was in fourth.

NUMBERED TABLE 3

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, ALL CANADIAN AND TWO UNITED STATES BORDER STATIONS FOR THE WEEK AS A WHOLE

<i>All Canadian TV Stations</i>	<i>Per cent</i>	<i>Two United States Border Stations</i>	<i>Per cent</i>
News and Weather.....	5.8	News and Weather.....	5.9
Family Living and Shopping.....	4.2	Family Living and Shopping.....	3.8
Canadian Activities and Heritage.....	3.6	Religion	1.7
Youth Educational Programmes.....	3.1	Foreign Lands and Peoples.....	1.1
Religion	2.1	Youth Educational Programmes.....	0.9
Foreign Lands and Peoples.....	1.6	Nature and Science.....	0.6
Political and Other Public Affairs.....	1.5	Social and Human Relations.....	0.4
Social and Human Relations.....	1.5	Miscellaneous Information.....	0.3
Nature and Science.....	0.9	Political and Other Public Affairs.....	0.1
Agriculture, Fisheries, etc.....	0.8	U. S. Activities and Heritage.....	0.1
Miscellaneous Information.....	0.7	Agriculture, Fisheries, etc.....	0
Programme Promotion.....	0.4	"Feedback" Programmes.....	0
"Feedback" Programmes.....	*	Programme Promotion.....	0

* Less than 0.05 per cent.

Source of data: Table II-4-B.

Present, but with less than 1 per cent apiece on the Canadian stations as a whole were Nature and Science (0.9 per cent), Agriculture, Fisheries and Other Occupational Topics (0.8 per cent), Miscellaneous Information (0.7 per cent), Programme Promotion (0.4 per cent),¹ and "Feedback" programmes (less than 0.05 per cent).

¹ Programme Promotion time could not be determined for the two United States border stations inasmuch as this information was not disclosed by the sources of data for those stations.

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For the U.S. border stations, six classes of programmes appeared with "traces". Youth Educational Programmes were broadcast to the extent of 0.9 per cent of total time and Nature and Science with 0.6 per cent. The remaining classes were Social and Human Relations (0.4 per cent), Miscellaneous Information (0.3 per cent), Political and Other Controversial Public Affairs (0.1 per cent) and United States Activities and Heritage (0.1 per cent). There were no programmes concerning occupational information broadcast by the U.S. border stations.

The respective proportions of total time for the week devoted to the several classes of information-orientation-type programming by the four classes of Canadian TV stations are shown in numbered Tables 4a and 4b. As would be expected from the fact that the CBC stations offered more ample time than did the private stations for this kind of programming, there were more programme classes with "significant" quantities of programmes among the former than the latter.

News and Weather was the largest category on all classes of stations with the exception of the CBC French-language stations where Youth Educational Programmes substantially exceeded it. News and Weather was also a category of programmes which private stations broadcast in larger proportions than did CBC stations. Family Living and Shopping programmes were a second category offered more abundantly by the private than by the CBC stations in both languages. Conversely, the CBC stations in both language groups offered substantially larger proportions than did the private stations of Canadian Activities and Heritage, Youth Educational programmes, Foreign Lands and Peoples, Political and Other Controversial Public Affairs, Nature and Science, and Social and Human Relations programmes. The CBC French stations broadcast considerably more Religion than did any of the other classes of stations. The French stations, both CBC and private, carried slightly larger proportions of Agriculture, Fisheries and Other Occupational Topics than did the English stations.

The Amount and Character of Children's Programming

Because of the interest in Children's Programmes, they are summarized at this point.

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**TV: PER CENT OF TOTAL TIME DEVOTED TO CHILDREN'S PROGRAMMES,
BY CLASS OF STATION FOR THE WEEK AS A WHOLE**

<i>Children's Programmes</i>	<i>English Stations</i>	<i>French Stations</i>	<i>U.S.</i>
	<i>CBC</i>	<i>Private</i>	<i>Border</i>
Youth Educational Progs.....	3.5	2.4	10.0
Children's Drama			
Crime, Western, etc.....	4.7	4.4	1.4
Comedy	2.4	1.7	0.5
Fairy Tales.....	0.1	0.3	1.0
Serious	0.2	0.1	1.0
Other	1.3	1.6	0.2
Total	8.7	8.2	4.1
Quiz, Games and Contests	0	0.2	1.0
Variety and Other Children's Programmes	4.5	5.3	4.8
Total Children's Programmes	16.7	16.1	19.9
			10.6
			20.5

Source of data: Tables II-2, II-3-A and II-4-B.

NUMBERED TABLE 4a

**TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-
ORIENTATION-TYPE PROGRAMMES, ENGLISH STATIONS FOR THE WEEK
AS A WHOLE**

<i>CBC English Stations</i>	<i>Per cent</i>	<i>Private English Stations</i>	<i>Per cent</i>
News and Weather.....	5.0	News and Weather.....	5.9
Canadian Activities and Heritage	4.9	Family Living and Shopping.....	4.7
Youth Educational Programmes....	3.5	Canadian Activities and Heritage....	3.2
Foreign Lands and Peoples.....	2.3	Youth Educational Programmes....	2.4
Religion	2.2	Religion	2.0
Political and Other Public Affairs	1.9	Political and Other Public Affairs	1.4
Family Living and Shopping.....	1.8	Social and Human Relations.....	1.3
Nature and Science.....	1.5	Foreign Lands and Peoples	1.0
Social and Human Relations.....	1.5	Nature and Science.....	0.8
Miscellaneous Information.....	0.8	Miscellaneous Information	0.7
Agriculture, Fisheries, etc.....	0.7	Agriculture, Fisheries, etc.....	0.7
Programme Promotion.....	*	Programme Promotion.....	0.4
"Feedback" Programmes.....	0	"Feedback" Programmes	*

* Less than .05 per cent.

Source of data: Tables II-2 and II-3-A.

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NUMBERED TABLE 4b

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION TYPE PROGRAMMES, FRENCH STATIONS FOR THE WEEK AS A WHOLE

<i>CBC French Stations</i>	<i>Per cent</i>	<i>Private French Stations</i>	<i>Per cent</i>
Youth Educational Programmes.....	10.0	News and Weather.....	7.8
News and Weather.....	5.3	Family Living and Shopping	7.2
Foreign Lands and Peoples.....	5.0	Canadian Activities and Heritage	3.5
Canadian Activities and Heritage	3.8	Youth Educational Programmes.....	3.3
Family Living and Shopping	3.8	Foreign Lands and Peoples	2.9
Religion	3.5	Social and Human Relations.....	1.7
Social and Human Relations.....	3.3	Religion	1.6
Programme Promotion.....	2.9	Agriculture, Fisheries, etc.....	1.1
Political and Other Public Affairs	1.9	Political and Other Public Affairs..	1.0
Nature and Science.....	1.0	Programme Promotion.....	0.5
Agriculture, Fisheries, etc.....	0.9	Nature and Science.....	0.4
Miscellaneous Information.....	0	Miscellaneous Information.....	0.2
"Feedback" Programmes.....	0	"Feedback" Programmes.....	0

Source of data: Tables II-2 and II-3-A.

Perhaps the most striking fact here shown is the different character of the CBC French stations' children's programming, with its relatively heavy emphasis on Youth Educational material. For this class of station, the 10.0 per cent of total time in Youth Educational programmes was more than half of their total children's time; it was three times as much as any other Canadian station class provided and 10 times as much as appeared on the U.S. border stations.

For all other classes of stations, Drama was the main type of children's programme and accounted for more than half of the total children's programme time; within the Drama category, Crime, Western, etc. was by far the largest sub-class for all station groups with Comedy ranked second on all except the CBC French stations where Fairy Tales and Serious Drama tied for second rank. Only "trace" amounts of Fairy Tales and Serious Drama appeared on the English stations, both CBC and private, and none at all on the U.S. border stations, while these were present in substantially greater amounts on the French-language stations.

Variety and Other Children's Programmes followed Drama as the second major category of children's programmes on the English and U.S. border stations, while on the French private stations Youth Education was the second largest category and Quiz, Games and Contests

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ranked third. On the CBC French stations Youth Education was followed by Variety and Other Children's Programmes as the second major category, with Drama third.

Section 3—The Source of Canadian TV Programmes: Nationality of Source and Origin Within Canada

The Nationality of Source of Canadian TV Programming

Of the total programme output of all Canadian TV stations in the study week, 48.5 per cent was produced in Canada, 47.9 per cent in the United States, and 3.6 per cent in other countries. While in one sense this accurately reflects the fare available to viewers, it does not represent the widely divergent facts concerning the different language-services. For the total programme fare available in the English-language service was composed of Canadian-produced programmes only to the extent of 44.3 per cent, United States programmes, 53.1 per cent and other countries programmes, 2.6 per cent. Evidently, English-speaking Canada's TV programmes tend to be drawn from the United States. French-speaking Canada's TV fare has quite different sources. Four-fifths (80.5 per cent) of it was produced in Canada, another tenth (11.1 per cent) in other countries (mostly France) and 8.4 per cent of it in the United States. Within these cultural-language lines, there are some differences in the sources of TV programmes by class of station. Thus, the CBC English stations carried slightly less United States-produced programmes (51.2 per cent) than did the private English stations (53.7 per cent), and slightly more Canadian-produced programmes (44.7 per cent as against 44.1 per cent). The CBC French stations broadcast a much larger proportion of Canadian programmes (86.5 per cent) than the private French stations (76.0 per cent), and a much smaller proportion of United States programmes (2.4 per cent as against 13.0 per cent). It is of interest to note that the two United States border stations imported no Canadian programmes but did carry programmes (for 4.4 per cent of their programme time) which were imported from other countries — in that instance, the United Kingdom. (See Table II-5).

Examination of the proportions of programmes imported by Canada from other countries showed that for the CBC English stations

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two-thirds of these programmes came from the United Kingdom, about one-fifth from Australia, and the remainder from Italian sources. The private English stations drew 95 per cent of their other programmes from the United Kingdom with the remainder from Sweden and Mexico. All of the CBC French programming from other sources (11.1 per cent of its programmes) came from France, and the other sources of private French programming were France (98.3 per cent) and Africa (1.7 per cent).

It is possible to learn more about the nature of programmes produced in Canada, the United States and other countries by reference to Table A-2 in the basic tables. Presented there are the proportions of all entertainment-type and information-orientation-type programmes broadcast in Canada by each class of station which were produced in Canada, or imported from the United States or other countries. From that analysis emerges the fact that Canada is more dependent on foreign sources for its entertainment-type material than for its information-orientation-type programming. Thus, while all Canadian stations produced 48.5 per cent of all their programmes, they used Canadian production for only 37.4 per cent of their entertainment-type programmes, but for 80.1 per cent of their information-orientation-type programming.

While this represents the national source of programming available to all Canadians, it does obscure the differences between the language services. The same table shows that for all English stations, Canada produced only one-third (33.2 per cent) of its entertainment-type programming as against almost four-fifths (77.7 per cent) of its information-orientation-type programming. *Per contra*, on the French-language stations, 74.1 per cent of the entertainment-type programming and 92.2 per cent of the information-orientation-type programming was produced in Canada. While French Canadians receive more Canadian-produced programmes of both types than English-speaking Canadians, it is evident that even the French stations import more of their entertainment-type than of their information-orientation-type material. (See Table A-2).

Class of station differences appear in this analysis also. Thus, the CBC French stations imported less of their entertainment-type programming from the United States than from other countries (1.6 per cent as against 15.8 per cent), while the private French stations

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imported more of their entertainment-type programming from the United States than from other countries (17.2 per cent as against 14.2 per cent). The CBC French stations also broadcast more Canadian produced entertainment-type programmes, proportionately, than did the private French stations (82.6 per cent as against 68.6 per cent). The CBC English stations broadcast slightly larger percentages of their entertainment-type programming from Canadian production than did the private English stations. And they imported more of such programmes from other countries (4.6 as against 2.6 per cent) and less from the United States (60.7 as against 64.6 per cent) than did the private stations. Interestingly, however, both the CBC English and French stations broadcast smaller proportions of their information-orientation-type programmes from Canadian production than did the private stations in the respective language services. (See Table A-2).

Such comparisons deal with groups of programmes and necessarily lack the clear-cut interest which attaches to specific programme classes. For example, the question may be asked: Taking all Canadian TV station programmes combined, what were the relative proportions of each programme class within the entertainment-type group produced in Canada, in the United States, and in other countries? The answer is as follows:

TV: PER CENT OF EACH ENTERTAINMENT-TYPE PROGRAMME CLASS PRODUCED IN CANADA, THE UNITED STATES OR OTHER COUNTRIES, ALL CANADIAN STATIONS FOR THE WEEK AS A WHOLE

Entertainment-type Programmes	Per cent Produced in			
	Canada	United States	Other	Total
Fine Arts, etc.....	95.8	—	4.2	100.0
Dance	100.0	—	—	100.0
Music — Total	77.3	22.4	0.3	100.0
Serious	77.6	22.4	—	100.0
Light	61.0	37.9	1.1	100.0
Popular and Dance.....	74.9	24.8	0.3	100.0
Folk, etc.	96.3	3.7	—	100.0
Drama — General Audience — Total	10.0	81.8	8.2	100.0
Serious	50.6	47.3	2.1	100.0
Domestic	22.5	67.6	9.9	100.0
Comedy	9.7	84.5	5.8	100.0
Crime, Western, etc.....	1.4	94.7	3.9	100.0
Romantic	2.9	69.6	27.5	100.0
Musical Comedy.....	28.2	71.8	—	100.0
Other	1.7	62.5	35.8	100.0

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TV: PER CENT OF EACH ENTERTAINMENT-TYPE PROGRAMME CLASS PRODUCED IN CANADA, THE UNITED STATES OR OTHER COUNTRIES, ALL CANADIAN STATIONS FOR THE WEEK AS A WHOLE—Concluded

Entertainment-type Programmes	Per cent Production in			
	Canada	United States	Other	Total
Drama — Children's — Total	17.8	79.9	2.3	100.0
Crime, Western, etc.	5.8	90.7	3.5	100.0
Comedy	20.5	79.5	—	100.0
Fairy Tales	93.3	—	6.7	100.0
Serious	100.0	—	—	100.0
Other	19.3	79.8	0.9	100.0
Variety — General Audience	37.7	62.3	—	100.0
Children's	100.0	—	—	100.0
Other Children's Programmes	96.4	3.6	—	100.0
Personalities	82.4	17.6	—	100.0
Quiz, etc. — General Audience	70.2	27.4	2.4	100.0
Children's	100.0	—	—	100.0
Sports — Total	83.6	15.9	0.5	100.0
News	97.7	1.4	0.9	100.0
Events	75.7	24.1	0.2	100.0
Total Entertainment-type	37.4	58.3	4.3	100.0

Source of data: Table III-10.

It will be evident that generalizations such as that 37.4 per cent of all these programmes were produced in Canada will give way to more realistic detail when the basic tabulations are used. Here one finds, for example, that Canada produced only 10 per cent of its General Audience Drama, 17.8 per cent of its Children's Drama, and 77.3 per cent of its Music. Four fifths of all Drama was imported from the United States. That country was most important quantitatively as the supplier of Crime, Western, etc., Drama for the general audience (of which it provided 94.7 per cent). Other programme classes for which Canada drew heavily on the United States were Crime, Western, etc., Drama for the child audience (90.7 per cent), Comedy Drama for the general audience (84.5 per cent) and Other Children's Drama (79.8 per cent). Other countries were also relatively most significant as suppliers of Drama, though they originated much smaller proportions of the total Canadian output of Drama than did the United States. The programme classes which drew heaviest on these other countries were Other General Audience Drama (35.8 per cent) and Romantic Drama (27.5 per cent).

The question posed can be looked at in another light if it is re-stated in this way: What was the composition of all Canadian-produced TV programmes? Of all TV programmes imported from the

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United States? Of all imported from other countries? The following table provides answers to these questions. Entertainment-type programming made up more than half (57.1 per cent) of all Canadian TV programme production.¹ This effort was widely dispersed among the classes of entertainment-type programmes. Thus only two entertainment-type programme classes received as much as 10 per cent of the total TV programme time produced in Canada. These were Sports (12.6 per cent) and Music (11.8 per cent). Drama for the general audience constituted 7.2 per cent of Canadian production; that for the child audience, another 2.9 per cent. Children's Variety accounted for 8.4 per cent of Canadian TV production, and Variety for the general audience, another 6.1 per cent.²

Imports from the United States for all Canadian TV stations combined were 90 per cent entertainment-type programming.³ These imports from the south were concentrated in Drama and Variety. Almost three-fourths (72.5 per cent) of all imports from the United States were Drama. And Variety added another 10.3 per cent. Crime, Western, etc., Drama for both the general and child audience amounted to 38.7 per cent of all TV programmes imported from the United States. Comedy Drama for both of these audiences amounted to another 16.1 per cent.⁴

¹ If the same calculations be performed for the classes of stations, this proportion was almost identical for the CBC stations in both language services and the private English stations. Private French stations used 61.9 per cent of their broadcasts of Canadian production in entertainment-type programmes. (Table III-5A-1.)

² The CBC and private English stations conformed to this general pattern with small differences between them. The CBC and private French stations tended to broadcast larger proportions of Canadian-produced Drama and Quiz, Game and Contest programmes for both the general and child audiences than the English stations, and less of Music, Fine Arts, and Dance. (See Table III-5A-1.)

³ The CBC stations, especially the French (40.0 per cent of whose imports from the United States were entertainment-type) emphasized entertainment-type material less than did the private stations in importing from the United States. (Table III-5B-1.)

⁴ As between classes of stations, the English stations imported relatively more Drama from the United States than did the French stations. In both language services the CBC stations imported relatively less than did the private stations (CBC English, 68.6 per cent; CBC French, 40.0 per cent; private English, 73.9 per cent; private French, 60.4 per cent).

The largest single class of Drama programmes imported from the United States by every class of station was Crime, Western, etc., Drama. For the CBC French stations this was the only class of Drama imported from that country. The CBC English stations accepted 33.7 per cent of their imports from the United States in this class of Drama; the private English stations, 40.1 per cent, and the private French stations, 36.5 per cent. There were only small differences in the proportions of Variety programmes in the imports from the United States by the four classes of stations. (See Table III-5B-1.)

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TV: ENTERTAINMENT-TYPE PROGRAMMES AS PERCENTAGE OF TOTAL PRODUCTION IN CANADA AND OF IMPORTS FROM THE UNITED STATES AND OTHER COUNTRIES FOR THE WEEK AS A WHOLE

<i>Class of Programme</i>	<i>Canadian Production</i>	<i>Imports from United States</i>	<i>Imports from Other Countries</i>
Fine Arts.....	1.2	0	0.7
Dance	0.4	0	0
Music — Total	11.8	3.5	0.6
Serious	2.0	0.6	0
Light	1.2	0.8	0.3
Popular and Dance.....	6.0	2.0	0.3
Folk, Western, etc.....	2.6	0.1	0
Drama — General Audience — Total	7.2	59.3	79.4
Serious	2.8	2.7	1.6
Domestic	2.1	6.3	12.2
Comedy	1.5	13.2	12.2
Crime, etc.	0.4	30.7	17.1
Romantic	0.2	3.7	19.7
Musical Comedy	0.2	0.5	0
Other	0.1	2.2	16.6
Drama — Children's — Total	2.9	13.2	5.1
Crime, Western, etc.....	0.5	8.0	4.1
Comedy	0.7	2.9	0
Fairy Tales	0.7	0	0.7
Serious	0.4	0	0
Other	0.5	2.3	0.3
Variety — General Audience	6.1	10.3	0
Variety — Children's	8.4	0	0
Other Children's Programmes.....	1.4	0.1	0
Personalities	2.3	0.5	0
Quiz, Games, etc. — General Audience	2.2	0.9	1.0
Quiz, Games, etc. — Children's.....	0.6	0	0
Sports — Total	12.6	2.4	1.0
News	5.3	0.1	0.7
Events	7.3	2.3	0.3
Total Entertainment-type Programmes	57.1	90.2	87.8

Source of data: Tables III-5A-2, III-5B-2 and III-5C-2.

Imports from other countries were also mostly (87.8 per cent) entertainment-type programming and consisted largely (84.5 per cent) of Drama.¹ A little more than one-fifth (21.2 per cent) of the total imports from those countries for all Canadian TV stations consisted of Crime, Western, etc., Drama for both the general and child audiences. This was the largest class of programme among such imports.

¹ There was slightly less emphasis on entertainment-type imports from those countries on the CBC than on the private stations in both language services but no substantial difference between the language services. The CBC stations imported proportionately less Drama from the other countries than did the private stations; in the case of the CBC French the proportion of Drama was only 65.5 per cent. (See Table III-5C-1.)

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Other substantial classes were Romantic Drama (19.7 per cent), Other Drama (16.6 per cent) and Domestic and Comedy Drama (12.2 per cent apiece).

Further analysis of this order may be made from the basic tables². Such tables constitute part of the dictionary aspect of this report. They will answer a multitude of questions relevant to the interests of Canadians in one or another aspect of their TV programming. It is manifestly impossible and unnecessary in a summary analysis to attempt to cover all of these significant questions and the answers provided them by the tables.

The Origin of Programmes Within Canada

Of all the TV programming received by the Canadian people from their own stations in the study week, three-fifths (60.2 per cent) came from the networks, about one-fourth (27.5 per cent) was originated by the stations from recorded materials, and one-eighth (12.3 per cent) was originated as live material by the stations. As compared with the United States border stations the difference is that Canadian TV used more network programmes and less recorded local material; the proportions of local live were virtually the same. (See Table II-6).

As between the classes of stations in Canada, the differences in the origin of programmes relate both to the CBC private dimension and to the language services, with the former being the greater. The CBC stations in both language services broadcast substantially larger proportions of their total fare in network programmes than did their private counterparts. And they broadcast substantially smaller proportions of both recorded local and local live programmes than the private stations. As between the language services, all the French-language stations were more dependent on network programmes, broadcast

² In Tables III-1 to III-5 will be found the actual minutes of time of programmes originating in Canada, the United States and other countries for each class of programme and for each of the classes of stations in Canada. In Tables III-5A-1 to III-5C-2, the time in each programme class is expressed in percentages of the total of all programme classes produced in Canada, in the United States and in other countries for each of the classes of stations. In Tables III-6 to III-10 the data from Tables III-1 to III-5 are expressed in terms of the percentage which programmes produced in Canada, the United States and other countries were of the total programme time in each class of programme for each class of station. For some purposes it will be convenient for readers to use information on country of origin from tables organized with the class of programme as the basic structure. Such information is presented in the analytical tables A-4-1 to A-4-12.

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much less recorded local material, and slightly less local live material than the English-language stations. The CBC French stations broadcast almost nothing but network programmes with a small proportion (1.4 per cent) of recorded local material and no local live programmes. The CBC English stations used 68.3 per cent network, 24.6 per cent recorded local and 7.1 per cent local live material. As between the private stations, the French used more network programmes (64.2 per cent as against 54.5 per cent), more local live (17.3 as against 14.3 per cent), and less recorded local (18.5 as against 31.2 per cent) than the English stations. (See Table II-6).

While 60.2 per cent of all Canadian TV programming came from networks, 59.0 per cent of the *entertainment-type* and 63.5 per cent of the *information-orientation-type* programmes came from networks. The CBC English stations relied on networks for smaller proportions of their entertainment-type than of their information-orientation-type programming. The opposite was true of private French stations. And for the private English and CBC French stations networking had the same importance in both types of programming. When one compares the various classes of stations with respect to the relative extent of network material in entertainment-type programmes, it appears as might be expected that the CBC stations used substantially more network material than the private stations in both language services. The same was true of the information-orientation-type programme group. (See Table A-3).

The CBC stations in both language services used relatively smaller amounts of local live material than the private stations for both entertainment-type and information-orientation-type programmes. For all classes of stations except CBC French, the proportion of local live was several times higher in information-orientation-type than in entertainment-type programming. There was no local live programming of either type on the CBC French stations. (See Table A-3).

Recorded local origination was more common among the private than the CBC stations in both language services for both entertainment-type and information-orientation-type programming. It was also more common on the English than the French stations. Finally, the use of recorded local origination was quantitatively more significant for entertainment-type programming than for information-orientation-type programming for three classes of stations. Thus, on the

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CBC English stations, almost on-third (31.3 per cent) of the entertainment-type programmes, but only 5.5 per cent of the information-orientation-type programmes were recorded local. Two-fifths (39.2 per cent) of the private English stations' entertainment-type programming, but only 6.8 per cent of their information-orientation-type programmes were recorded local. For the private French-language stations, the corresponding figures were 23.5 and 7.7 per cent. For the CBC French-language stations, however, only between one and two per cent of both types of programming were recorded local (See Table A-3).

Until this point the analysis has been concerned with the proportions which a given amount of network, local live or recorded local programming bore to the *total of a given kind of programme time*. But the question should be examined in another light: What was the composition in terms of programme classes of the *total of a given amount of network origination of programmes*? What was the composition of the recorded local broadcasts? What classes of programmes dominated the local live broadcasts? Because the backbone of the national TV system is the network services they will be investigated first.

The following tabulation presents the percentage composition of the entertainment-type programming provided over networks to the Canadian people. In the aggregate, entertainment-type material was a larger part of network fare on the private than on the CBC stations, and on the English than the French-language stations. Drama (for both the general and child audience) was the largest single block of network programmes on all four groups of stations. The second largest programme class was Variety. More than one-third of the network programmes carried by the CBC and private English language stations was Drama. Between one-fifth and one-fourth of the network programmes on the French stations was Drama. The largest single class of network programmes broadcast on all but the CBC French stations was Crime, Western, etc. Drama. It amounted to 14.0 per cent of all network programmes broadcast on the CBC English stations, and 12.0 per cent on the private English stations. On the CBC French it was 3.4 per cent, and on the private French, 7.4 per cent of network programmes. It appears that there was relatively more network Drama of all kinds on the English than on the French stations, and also Variety. Likewise there was more Fine Arts and Dance programming in the English than in the French network

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programmes broadcast. The CBC stations in both languages carried more of these latter two classes of network programmes than did the private stations. Conversely, Sports programmes were a larger proportion of network programmes on the French than on the English-language stations and they were also more common on the private than on the CBC stations in both language services.¹

TV: PER CENT OF ALL NETWORK PROGRAMMES BROADCAST IN EACH ENTERTAINMENT-TYPE PROGRAMME CLASS, BY CLASS OF STATION FOR THE WEEK AS A WHOLE

Entertainment-type Programmes	Per cent Network Programmes Broadcast by				
	English Stations		French Stations		All Stations
	CBC	Private	CBC	Private	
Fine Arts, etc.....	1.9	0.6	0.5	—	0.9
Dance	1.1	0.1	—	—	0.3
Music — Total	7.4	9.2	4.7	8.8	8.3
Serious	1.5	1.6	1.9	3.4	1.7
Light	0.9	0.6	1.0	2.2	0.7
Popular and Dance.....	3.6	5.2	1.5	2.6	4.4
Folk, etc.....	1.4	1.8	0.3	0.6	1.5
Drama — General Audience — Total	23.4	27.6	15.9	18.5	25.0
Serious	4.4	4.3	2.4	3.4	4.1
Domestic	4.1	5.1	2.9	4.6	4.6
Comedy	4.6	6.4	3.8	1.4	5.5
Crime, Western, etc.....	7.8	8.4	1.9	4.6	7.4
Romantic	0.7	1.7	3.9	3.4	1.7
Musical Comedy.....	—	—	1.0	1.1	0.2
Other	1.8	1.7	—	—	1.5
Drama — Children's — Total	10.9	9.1	4.9	6.3	8.9
Crime, Western, etc.....	6.2	3.6	1.5	2.8	4.0
Comedy	2.3	2.0	0.5	1.1	1.9
Fairy Tales.....	0.2	0.4	1.0	1.8	0.5
Serious	0.4	0.2	1.0	0.6	0.3
Other	1.8	2.9	—	—	2.2
Variety — General Audience	10.1	13.6	4.9	11.9	11.9
Variety — Children's	5.9	7.6	—	—	6.0
Other Children's Programmes	0.5	0.6	4.9	0.6	0.9
Personalities	1.1	0.1	3.9	5.0	1.0
Quiz, etc. — General Audience	0.2	0.5	7.7	5.0	1.4
Quiz, etc. — Children's	—	—	1.0	1.1	0.2
Sports — Total	6.0	7.0	11.3	13.6	7.6
News	1.7	1.7	3.6	5.7	2.1
Events	4.3	5.3	7.7	7.9	5.5
Total	68.5	76.0	59.7	70.8	72.4

Source of data: Table III-15-C.

Overall, 93.2 per cent of the recorded local broadcasts consisted of entertainment-type material. Recorded local broadcasts tended more toward entertainment content on the English than on the French

¹ A parallel analysis might be worked out for network information-orientation-type programmes, using Table III-15-C.

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stations. For while the recorded local broadcasts of the two English station classes were more than nine-tenths entertainment-type materials, the proportion for the CBC French stations was only 50.1 per cent and for the private French stations, 87.3 per cent. Drama programmes made up the great bulk of recorded local broadcasts by the English-language stations, and the private French stations. In fact they amounted to 81.5 per cent of all recorded local material on the private English-language stations, 78.5 per cent on the CBC English, and 70.8 per cent on the private French stations. On the CBC French they were only 16.7 per cent. Crime, Western, etc., Drama was alone responsible for 50.5 per cent of all recorded local material broadcast by the private English stations and also (with 39.1 per cent) was the largest single class of programme for recorded local material on the CBC English stations. It accounted for only 15.9 per cent of recorded local material on the private French stations which actually broadcast a larger proportion of Comedy Drama (18.7 per cent). Comedy Drama was the second largest class of recorded local material on both the CBC English (where it was 23.0 per cent) and the private English stations (where it was 16.2 per cent). There was no recorded local Crime, Western, etc., or Comedy Drama broadcast by the CBC French stations.¹

Information-orientation-type programming on Canadian TV stations as a whole accounted for 62.2 per cent of local live broadcast time. More than half of the local live broadcast time on the private stations in both language services was of this type. Almost half (45.6 per cent) of the CBC English local live broadcasts were in this group, and there were no local live broadcasts by the CBC French stations. In order to survey the highlights of the composition of this group of programme classes and also to illustrate a type of analysis which differs from that which was employed for entertainment-type programming, the question is asked: Taking all Canadian TV stations' information-orientation-type programmes with each class of programme equalling 100 per cent, what proportion of each was originated as local live, as recorded local and as network?

¹ Comparable analysis may be done on the information-orientation-type programmes from the basic Table III-15-B.

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TV: PER CENT OF EACH INFORMATION-ORIENTATION-TYPE PROGRAMME CLASS ORIGINATED AS LOCAL LIVE, RECORDED LOCAL AND NETWORK, ALL CANADIAN TV STATIONS FOR THE WEEK AS A WHOLE

Information-Orientation-Type Programmes	Per cent Originated as			
	Local Live	Recorded Local	Network	Total
News and Weather.....	57.9	2.3	39.8	100.0
Nature and Science.....	1.7	18.1	80.2	100.0
Foreign Lands and Peoples.....	2.2	29.3	68.5	100.0
Political and Other C.P.A.....	4.6	—	95.4	100.0
Social and Human Relations.....	3.6	2.0	94.4	100.0
Miscellaneous Information.....	5.4	18.4	76.2	100.0
Canadian Activities and Heritage.....	14.9	6.3	78.8	100.0
"Feedback" Programmes.....	100.0	—	—	100.0
Religion.....	11.3	12.4	76.3	100.0
Agriculture, Fisheries, etc.....	13.4	1.6	85.0	100.0
Family Living and Shopping.....	70.6	7.6	21.8	100.0
Family Living.....	74.1	2.1	23.8	100.0
Merchandising.....	34.0	65.6	—	100.0
Youth Education Programmes.....	0.4	3.2	96.4	100.0
Programme Promotion.....	49.8	11.2	39.0	100.0
Total	29.3	7.2	63.5	100.0

Source of data: Table III-20.

These various proportions go to make up the composite proportions for all such programmes previously cited, namely 29.3 per cent local live, 7.2 per cent recorded local and 63.5 per cent network. Yet it is clear that great variations existed as between one class of programmes and another. Thus, networks provided more than nine-tenths of all Political and Other Controversial Public Affairs, Social and Human Relations, and Youth Educational Programmes. And more than half of the News and Weather and Family Living and Shopping programmes were produced as local live.¹

¹ Analyses of this kind may be made for the various classes of Canadian TV stations and for entertainment-type as well as information-orientation-type programme classes from the tables cited.

Here, as with the analysis of nationality of source, it is not appropriate to attempt a full exploration of the data for each class of programme and for the various classes of TV stations. The portion of the basic tables which provide the basic detailed data on the extent of network, recorded local and local live programme originations consists of Table III-11 to III-15. In Tables III-15-A to III-15-C the local live programme time in each programme class for each class of station is expressed as a percentage of the total local live programme time for that class of station, and similarly with recorded local and network originations. Tables III-16 to III-20 present the percentages which local live, recorded local and network time were for each class of programme for each class of station. For readers who may wish to study the proportions of *each class of programme* which originated as network, as recorded local and as local live for each class of station, such information is available in Tables A-4-1 to A-4-12.

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The Origin Within Canada of Programmes of Different Nationality of Source

Sharp differences appear as between the English and French stations in the proportion of network programmes originated in Canada.¹

Thus, almost nine-tenths (87.7 per cent) of all French-language programming originated on networks had a Canadian producer, whereas only about half (52.9 per cent) of all English-language network programming had a Canadian producer. Close to half (45.8 per cent) of the English-language network programming but only one-twentieth (5.6 per cent) of the French-language network programming had its source in the United States. Other countries contributed 6.7 per cent of French-language network programming but only 1.3 per cent of English-language programming.

No substantial differences existed in the proportions of all network programming which were produced in Canada as between the CBC and private stations in each language service. The private stations, however, did broadcast rather more of United States network programming and less of other nationality network programming than their CBC counterparts in both language services.

The largest contrast is observed in the sources of recorded local programming. Here the French stations as a whole used Canadian-produced materials three times as often as did the English stations (12.8 per cent as against 3.9 per cent). More than half (51.5 per cent) of the recorded local material broadcast by French stations was produced in other countries (mostly France) whereas other countries supplied only 6.2 per cent of English-language programming. About nine-tenths (89.9 per cent) of English-language recorded local broadcast time used United States-produced materials, whereas one-third (35.7 per cent) of the French stations' recorded local materials came from that country.

¹ This portion of the analysis rests on Table II-7-A. In it will be found the network-originated programme time expressed as percentages obtained from Canadian producers, United States producers, and other nationality producers for each class of Canadian TV station. It contains similar material for recorded local and local live programming. The same data are analysed in the other direction in Table II-7-B. Thus, for all programmes the source of which was Canada, the percentages which were originated by the networks, as recorded local, and as local live are shown for each class of Canadian TV station. This table contains similar material for programmes which were produced in the United States and in other countries.

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As between CBC and private stations, other interesting differences appear. Thus, half of all the recorded local material broadcast by both the CBC and private French stations originated in other countries (mostly France). The CBC French stations obtained all of their remaining recorded local material from Canadian sources, importing none from the United States. The private French stations, *per contra*, obtained almost two-fifths (37.8 per cent) of their recorded local materials from the United States, and only one-tenth (10.7 per cent) from Canadian producers. Only relatively small differences distinguish the CBC and private English stations — largest of which is the fact that the CBC stations drew a little more heavily on other nationality sources than did the private (9.3 per cent as against 5.5 per cent). Correspondingly, the CBC English stations used slightly less United States-produced recorded local material than did the private stations in that language service (87.5 as against 90.5 per cent).

Local live originations, by definition, were all of Canadian production.

In view of the interest in this topic, it may be worthwhile to examine the other dimension of the analysis (as presented in Table II-7-B). About three-fourths (72.3 per cent) of all programme material produced by Canada was broadcast as network programming, one-fourth (25.3 per cent) as local live, and one-fortieth (2.4 per cent) as recorded local. Half (49.8 per cent) of the material imported from the United States was broadcast as network origination and the other half as recorded local. One-third (35.8 per cent) of the material imported from other countries was broadcast as network, and two-thirds (64.2 per cent) as recorded local. Again, language-service characteristics will be found to predominate when the station classes are examined.

Almost all (99.2 per cent) of the Canadian materials broadcast by the CBC French stations originated as network programming, while for three-fourths (74.7 per cent) of the Canadian produced programming broadcast by the private French stations the same was true. Four-fifths (82.4 per cent) of the Canadian-produced programmes of the CBC English stations originated with networks, whereas the same was true for almost two-thirds (64.8 per cent) of the analogous materials broadcast by the private English-language stations. As would be expected, the CBC stations in both language-services broadcast

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proportionately less of their Canadian-produced materials in both local live, and recorded local form than did their private station counterparts. And as between the two forms of origination, local live accounted for the greater part; recorded local originations amounted to less than 3 per cent of Canadian-produced programming for all classes of stations.

United States-produced programming bulked largest as recorded local on the private English stations where it amounted to more than half (52.6 per cent) of their United States programme total. For the CBC English stations, the larger portion (57.9 per cent) of United States-produced programming originated in network form. The very small quantity of United States programming which appeared on the CBC French stations was all carried as network. Slightly more than half (53.7 per cent) of the small amount of United States programming which was broadcast by the private French stations was in recorded local form.

Relatively more of the programme material imported from other countries was broadcast as network by the CBC stations in both language-services than by the private stations. The emphasis in French-language programming was more on the network use and less on the recorded local use of such materials than in the English-language service. (See Table II-7-B).

Chapter IV

TV Service for the Audience Time Segments

Section 1—The Amount and Cultural Context of TV Programming for Different Audiences

Time on the Air

THE preceding analysis dealt with the full week of programming. In order to generalize about all TV service for the different classes of stations and about all Canadian TV service, it ignored the fact that within the week there is marked specialization of programme content to the presumed interests of differently composed audiences. This part of the report concerns the characteristics of the service to these differently composed audiences. The segments into which the full week's time is divided are defined according to the presumptive sex and age composition of the usual audience. There are four such time segments, *viz.*:

General Audience Hours —

Monday through Friday from 6:30 p.m. to 9:00 p.m.

Saturday from sign-on to 9:00 p.m.

Sunday from sign-on to 9:00 p.m.

These are the hours when both parents and children are presumably available to the TV audience.

Children Hours —

Monday through Friday from 4:30 p.m. to 6:30 p.m.

These are the after-school and suppertime hours when children are presumably available to the TV audience.

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Daytime Hours —

Monday through Friday from sign-on to 4:30 p.m.

These are the hours when housewives and below-school age children are presumably available to the TV audience.

Adult Hours —

Every day in the week from 9:00 p.m. to sign-off.

These are the hours when the adults are presumably the principal portion of the TV audience.

Television stations characteristically observe a tradition of programming differently for approximately these time segments, although some of the boundary lines drawn for them in this study may differ from those used on some stations.

Before discussing the character of the service provided to these presumptive audiences, it will provide perspective if attention is paid to the amount of service offered them by the several classes of Canadian TV stations. In considering the relative amounts of service offered in the different time segments, it may be useful to bear in mind the possible lengths of time in the respective segments. For example, stations might go on the air at 7:00 a.m. and programme continuously until 1:00 a.m., seven days a week. Such stations would provide 40.5 hours in the General Audience hours, 10.0 hours in the Children's hours, 47.5 hours in the Daytime hours, and 28.0 hours in the Adult hours.

As will be observed in the following tabulation, the CBC English stations, on the average, operated for the longest hours of all classes of stations in every time segment. The somewhat lower average hours for the private English stations reflect the new stations with shorter hours of service; some private English stations operated even longer hours than the CBC English stations in every time segment. In evaluating the programme data which follow, it is important to bear in mind the relatively small amounts of programme time represented for the French stations, especially in the Daytime hours. It is also worthy of note that the two United States border stations studied approached the maximum of the hypothetical station with 18 hours per day which is used as an illustration below.

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TV: AVERAGE HOURS PER WEEK PER STATION IN EACH AUDIENCE TIME SEGMENT, BY CLASS OF STATION

Class of Station	Hours per Time Segment			
	General Audience	Children	Daytime	Adult
All Canadian TV	25.6	8.6	5.7	22.1
CBC— English	28.1	9.6	6.6	24.4
Private — English	25.6	8.9	6.3	22.5
CBC — French	26.2	8.0	0.5	17.6
Private — French	20.2	4.5	3.1	17.9
Two U.S. Border	37.0	10.0	42.8	24.2

(Source of data: Tables 1 in series IV to VII).

The Extent of Commercial Programmes and of Advertising Content for Different Audiences

The General Audience hours contained a higher proportion of commercial programmes than any other time segment. And the proportion of commercial programming was higher on the English than on the French stations in all four time segments. For more detail the reader is referred to first the following tabulation:

**TV: COMMERCIAL PROGRAMMES AS A PERCENTAGE OF TOTAL TIME
IN EACH AUDIENCE TIME SEGMENT, BY CLASS OF STATION**

Class of Station	Per cent of Total Time in Hours for			
	General Audience	Children	Daytime	Adult
All Canadian	61.8	34.5	53.6	60.9
CBC— English	49.9	39.1	15.1	60.4
Private — English	70.7	35.7	66.4	63.9
CBC — French	25.5	0	0	42.5
Private — French	43.5	38.6	32.7	47.1

(Source of data: Tables 8-A in series IV to VII).

Of all classes of station, the private English stations carried the highest mean proportion of commercial programmes in three of the four time segments. The only time segment in which they yielded first place was the Children hours and in these the CBC English stations broadcast the largest proportion. The CBC French stations broadcast the lowest total percentage of commercial programmes in all four time segments, carrying none at all in the Children and Daytime hours.

The effect of some private English stations with extremely high percentages of commercial programming was to bring the mean

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above the median in both the Children and the Daytime hours. For example, CKWS (Kingston) was 100 per cent commercial in the Daytime hours and CHCH (Hamilton) was 84 per cent commercial in the Children hours. At the other extreme in those segments were CKVR-TV (Barrie) with no commercial programmes in the Daytime hours, and CKNX-TV (Wingham) with 7.5 per cent commercial in the Children hours. In the General Audience and Adult hours the median and the mean agree for the private English stations. In the General Audience hours the highest proportion commercial in this class was CKLW-TV (Windsor) with 93.5 per cent, and the lowest, CKWS-TV (Kingston) with 49.3 per cent. In the Adult hours, the highest was CKLW-TV (Windsor) with 87.7 per cent, and the lowest, CJLH-TV (Lethbridge) with 37.9 per cent.

The CBC English stations all were within a narrow range, 49 to 51 per cent commercial, in the General Audience hours. In the Children hours, they ranged between 45.0 per cent for CBOT (Ottawa) and 26.7 per cent for CBHT (Halifax). In the Daytime hours, these stations were all 100 per cent sustaining except for CBWT (Winnipeg) which was 57.6 per cent commercial. And in the Adult hours they ranged from 76.9 per cent commercial for CBWT (Winnipeg) to 42.5 per cent for CBUT (Vancouver).

Among the private French stations, CFCM-TV (Quebec) had the highest commercial proportions in the General Audience hours (67.4 per cent), in the Children hours (47.2 per cent) and in the Adult hours (60.0 per cent), while CJBR-TV (Rimouski) with 75.0 per cent was highest in the Daytime hours. CKRS-TV (Jonquiere) had the lowest proportion in the General Audience hours (with 17.8 per cent), in the Children hours (with none commercial), and in the Adult hours (with 30.5 per cent) while CFCM-TV (Quebec) was lowest in the Daytime hours with 21.3 per cent. The two CBC French stations had no commercial programmes in the Children and Daytime hours. In the General Audience hours and Adult hours, CBFT (Montreal) had the highest proportion commercial (32.8 and 55.7 per cent, respectively), and CBOFT (Ottawa), the lowest (18.1 and 29.2 per cent, respectively).

As was indicated in the discussion of advertising matter in the week as a whole, only part of the time devoted to advertising could be measured in this study. That part of it which constituted pro-

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gramme-interrupting announcements, when expressed as a percentage of total programme time was highest in the General Audience hours for all Canadian TV stations combined, and lowest in the Children hours (8.3 per cent as compared with 4.4 per cent). For three of the four time segments, (the General Audience, Daytime and Adult hours), it was higher for the private English stations than for any other class; for one (the Children hours) the mean percentage of advertising was highest on the CBC English stations. For all time segments, the lowest mean percentage of advertising was found on the CBC French stations. The actual data were as follows:

TV: ADVERTISING TIME AS PERCENTAGE OF TOTAL TIME IN EACH AUDIENCE TIME SEGMENT BY CLASS OF STATION

Class of Station	Per cent of Total Time in Hours for			
	General Audience	Children	Daytime	Adult
All Canadian	8.3	4.4	5.8	7.2
CBC — English	6.4	5.2	0.8	6.6
Private — English	9.4	4.4	7.2	7.7
CBC — French	3.9	0.5	0	4.3
Private — French	7.2	4.9	6.6	6.3

(Source of data: Tables 8-A in series IV to VII).

The median station percentages of advertising agree with the mean figures given above for the CBC stations in all time segments. The median percentages for the private stations were lower than the means in every time segment, indicating that extremely high percentages on some stations pulled the means above the median. Thus, among the private English stations, in the General Audience hours the high was 12.6 per cent on CKLW-TV (Windsor) and the low was 6.3 per cent on CKGN-TV (North Bay). In the Children hours, CKWS-TV (Kingston) had the high of 9.3 per cent and CKNX-TV (Wingham) the low with 1.2 per cent. In the Daytime hours, CKLW-TV (Windsor) represented the high among the private English stations (13.8 per cent) and CHCH-TV (Hamilton) the low (1.0 per cent). The Adult hour advertising was represented by a 14.0 per cent high on CKCO-TV (Kitchener) and a low on CJLH-TV (Lethbridge) with 4.0 per cent. Among the private French stations, CFCM-TV (Quebec) had the highest proportions of advertising in all time segments (General Audience 9.3; Children 5.8; Daytime 6.8; and Adult 8.0 per cent),

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whereas the lows in the General Audience hours (4.4 per cent), the Children hours (0), and the Adult hours (4.1 per cent) were found on CKRS-TV (Jonquiere). CJBR-TV (Rimouski) had the lowest proportion in the Daytime hours (5.8 per cent).

Over and above the foregoing amounts of "interrupting" advertising matter there is the quantity of "pitchman" advertising where the programme material is itself an advertisement. Such advertising appeared on the private English stations in all four time segments. In the Daytime hours it amounted to 1.5 per cent of total programme time, and in the Adult hours, to 0.7 per cent on these stations. Traces of it (0.3 and 0.1 per cent, respectively) appeared in their General Audience and Children hours. Only a trace of this type of advertising (0.2 per cent) appeared on the private French stations, all in the General Audience hours. None appeared on other classes of stations.

The amounts of Merchandising programmes carried on individual stations and the effect on their totals of measured advertising is shown as follows:

TV: MERCHANDISING PROGRAMME TIME AND TOTAL MEASURED ADVERTISING AS A PERCENTAGE OF TOTAL TIME IN EACH TIME SEGMENT, BY INDIVIDUAL STATIONS

Station	Proportion of Total Time in:			
	General Audience Hours	Children Hours	Daytime Hours	Adult Hours
<i>Merchandising Programmes</i>				
CKLW-TV, Windsor	1.8	—	9.4	7.3
CJCB-TV, Sydney	0.7	—	—	4.2
CKSO-TV, Sudbury	0.9	—	—	3.0
CKCO-TV, Kitchener	0.9	—	—	—
CKCW-TV, Moncton	1.0	—	—	—
CFPL-TV, London	—	2.0	—	—
CJBR-TV, Rimouski	0.9	—	—	—
CHSJ-TV, Saint John	0.4	—	—	—
CFRN-TV, Edmonton	0.3	—	—	—
<i>Total, Measured Advertising</i>				
CKLW-TV, Windsor	14.4	9.0	23.2	17.2
CJCB-TV, Sydney	10.5	3.3	—	11.9
CKSO-TV, Sudbury	12.0	6.3	4.8	13.5
CKCO-TV, Kitchener	9.1	4.7	5.9	14.0
CKCW-TV, Moncton	8.7	3.8	7.2	5.0
CFPL-TV, London	9.2	7.4	4.9	6.9
CJBR-TV, Rimouski	7.5	2.7	5.8	6.3
CHSJ-TV, Saint John	8.2	2.7	1.9	7.2
CFRN-TV, Edmonton	11.2	3.9	5.1	9.5

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Merchandising programmes amounted to almost 10 per cent of Daytime hours on one station, and to 7 per cent of Adult hours on the same station. This station devoted nearly one-fourth of its Daytime hours and one-sixth of its Adult hour time to measured advertising.

Non-Commercial Community Service Announcements

For reasons given in the discussion of the Plan and Procedure of the Study, evidence of such announcements appeared so sparsely as to make analysis of them by audience time segments inadvisable.

Section 2—Programmes for the Audiences

Entertainment and Information-Orientation-Type Programmes for the Audience Time Segments

The most general perspective on the character of programming provided the broad segments of the audience through the week is suggested by the question, what proportions of the time in the different time segments is devoted to entertainment-type programming as against information-orientation-type programming?

TV: PROPORTIONS OF TOTAL TIME IN EACH TIME SEGMENT DEVOTED TO ENTERTAINMENT-TYPE PROGRAMMES, BY CLASS OF STATION

Class of Station	General Audience Hours	Children Hours	Daytime Hours	Adult Hours
All Canadian TV	69.6	77.1	58.8	81.4
U.S. Border Stations	81.6	83.7	85.2	91.2
CBC English	65.0	83.5	65.4	82.8
Private English	73.4	79.2	58.1	81.4
CBC French	51.1	34.4	0	82.0
Private French	63.7	70.5	47.8	77.9

Source of data: Tables B-1, C-1, D-1 and E-1.

The audience time segment most dominated by entertainment-type programming was the Adult hours for both classes of French stations and for the private English stations, as the following tabulation indicates. The CBC English stations concentrated most on this type of programming in the Children hours. The audience segment with the lowest proportion of entertainment-type programming—and, therefore, the highest proportion of information-orientation-type programming—was the Daytime hours, although the CBC English stations registered

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a slightly lower proportion for the General Audience hours. For a closer look at programming in the different time segments, attention is directed first to the General Audience hours.

Programmes in the General Audience Hours

Entertainment-Type Programming

A general comparison of all entertainment-type TV programmes broadcast by Canadian stations with those available from two United States border stations in the General Audience hours reveals that the most obvious difference was in the proportion of Drama. Almost three-fifths (57.1 per cent) of the United States stations' programme time was in Drama as compared with slightly less than two-fifths (38.5 per cent) for all Canadian stations. The corollary was that the Canadian stations had more time available for non-dramatic entertainment. Variety programmes for the Canadian stations took almost precisely the same fraction of General Audience time (12.7 per cent) as for the United States border stations. Slightly less time was taken up with Sports programmes on Canadian than on the United States border stations (5.7 as against 7.4 per cent). The programme classes provided in significantly larger proportions by the Canadian stations were Personalities, Quiz, Games and Contests and Fine Arts and Literature. None of the last of these appeared on the United States stations. It is worth noting that on the United States stations 23.5 per cent of the General Audience hours were entertainment-type material aimed at the child audience while this was true for only 10.6 per cent of Canadian station programming. To a large extent this reflects the longer hours of programming on Saturday and Sunday morning on the United States stations. (See Table IV-4-B).

Numbered table 5 permits comparison of the entertainment-type programmes broadcast by the four classes of Canadian stations. Evident there is the fact that the General Audience hour entertainment followed a quite different pattern on the English and French stations, with a greater emphasis on Drama by the former. In both language services the CBC stations broadcast substantially smaller proportions of Drama than did the private stations. Likewise with Variety programmes. The CBC English stations broadcast larger proportions of

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Music, Sports, Personalities, Fine Arts and Literature and Other Children's programmes than did the private English stations. The CBC French stations carried larger proportions of Sports, Personalities and Other Children's programmes than did their private counterparts. The private stations in both language services broadcast more Quiz, Games and Contests than did the CBC stations, and in the French service they also carried more Music and Fine Arts and Literature.

NUMBERED TABLE 5

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES BY CLASS OF STATION FOR THE GENERAL AUDIENCE HOURS

<i>CBC English-language</i>		<i>CBC French-language</i>	
<i>Stations</i>	<i>Per cent</i>	<i>Stations</i>	<i>Per cent</i>
Drama	33.7	Drama	11.0
Variety	11.9	Sports	10.3
Music	8.0	Quiz, etc.	9.5
Sports	5.8	Personalities	7.6
Personalities	3.8	Variety	5.7
Fine Arts	1.5	Music	4.0
Other Children's	0.3	Other Children's	2.9
Dance	0	Fine Arts	0
Quiz, etc.	0	Dance	0

<i>Private English-language</i>		<i>Private French-language</i>	
<i>Stations</i>	<i>Per cent</i>	<i>Stations</i>	<i>Per cent</i>
Drama	44.7	Drama	18.1
Variety	13.8	Quiz, etc.	16.2
Music	6.6	Variety	11.6
Sports	5.1	Music	8.9
Personalities	1.5	Sports	6.2
Fine Arts	0.9	Fine Arts	1.3
Quiz, etc.	0.7	Personalities	0.8
Other Children's	0.1	Other Children's	0.8
Dance	0	Dance	0

Source of data: Tables IV-2 and IV-3-A.

Information-Orientation-Type Programming

The proportions of different information-orientation-type classes of programming included in all of the Canadian stations' General Audience programme hours and the corresponding information for the two United States border stations are shown in the following tabulation. If one per cent is arbitrarily taken to represent a significant

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minimum of programming, then the aggregate of Canadian TV programming in those hours had significant amounts of nine different classes of programmes of this type, as compared with five classes on the two United States stations. Larger proportions of General Audience time were devoted by the Canadian stations to News and Weather, Canadian (as contrasted with United States) Activities and Heritage, Social and Human Relations, Youth Educational Programmes, Agriculture, Fisheries, etc., Family Living and Shopping, and Miscellaneous Information. The United States stations carried no Youth Educational Programmes or Agriculture, Fisheries, etc., programming. They did, however, carry larger proportions than the Canadian stations of Religion, Foreign Lands and Peoples, Nature and Science, and Political and Other Controversial Public Affairs, although only a trace of this last class was broadcast.

TV: PROPORTIONS OF TOTAL TIME IN THE GENERAL AUDIENCE HOURS IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, ALL CANADIAN AND TWO UNITED STATES BORDER STATIONS

Information-Orientation-Type Programmes	All Canadian TV Stations	Two United States Border Stations
News and Weather	7.0	4.8
Canadian Activities and Heritage ¹	6.2	0.2
Religion	4.3	5.4
Social and Human Relations	2.9	1.4
Youth Educational Programmes	2.7	0
Agriculture, Fisheries, etc.	1.7	0
Foreign Lands and Peoples	1.4	3.4
Miscellaneous Information	1.4	0.9
Family Living and Shopping	1.4	9.7
Programme Promotion	0.7	²
Nature and Science	0.6	1.4
Political and Other Contro. Public Affairs	0.1	0.3
"Feedback" Programmes	0	0

¹ U.S. Activities and Heritage on the U.S. border stations.

² Not available.

(Source of data: Table IV-4-B).

Analysis of the information-orientation-type programme classes broadcast by the several classes of Canadian stations is possible from numbered tables 6 and 7. On the CBC English stations the largest proportion of time in the General Audience hours was given to programmes concerning Canadian Activities and Heritage (9.3 per cent of all time). For this and for seven other classes, significant quantities

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of which were broadcast by these stations, they carried larger proportions than did their private station counterparts. For only three programme classes to which any time was devoted by either class of station did the CBC stations carry smaller proportions than the private stations. These classes were Family Living and Shopping, Foreign Lands and Peoples, and Programme Promotion.

NUMBERED TABLE 6

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, ENGLISH STATIONS FOR THE GENERAL AUDIENCE HOURS

<i>CBC English Stations</i>	<i>Per cent</i>	<i>Private English Stations</i>	<i>Per cent</i>
Canadian Activities and Heritage	9.3	News and Weather.....	7.0
News and Weather.....	7.1	Canadian Activities and Heritage....	5.5
Religion	4.7	Religion	4.0
Social and Human Relations.....	3.6	Social and Human Relations.....	2.7
Youth Educational Programmes.....	3.6	Agriculture, Fisheries, etc.....	1.6
Miscellaneous Information.....	1.9	Youth Educational Programmes.....	1.6
Agriculture, Fisheries, etc.....	1.8	Miscellaneous Information.....	1.5
Nature and Science	1.6	Family Living and Shopping	1.4
Family Living and Shopping.....	0.9	Foreign Lands and Peoples.....	0.7
Political and Other Public Affairs	0.3	Nature and Science.....	0.3
Foreign Lands and Peoples.....	0.1	Programme Promotion	0.3
Programme Promotion.....	0.1	Political and Other Public Affairs	0
"Feedback" Programmes.....	0	"Feedback" Programmes.....	0

Source of data: Tables IV-2 and IV-3-A.

NUMBERED TABLE 7

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, FRENCH STATIONS FOR THE GENERAL AUDIENCE HOURS

<i>CBC French Stations</i>	<i>Per cent</i>	<i>Private French Stations</i>	<i>Per cent</i>
Foreign Lands and Peoples.....	10.0	News and Weather.....	7.6
Youth Educational Programmes....	6.7	Youth Educational Programmes ...	7.5
Religion	6.1	Canadian Activities and Heritage...	4.2
News and Weather.....	6.0	Foreign Lands and Peoples.....	4.0
Programme Promotion.....	5.9	Religion	3.7
Canadian Activities and Heritage....	5.7	Family Living and Shopping	3.1
Social and Human Relations.....	4.8	Agriculture, Fisheries, etc.....	2.5
Agriculture, Fisheries, etc.....	1.9	Nature and Science	0.9
Family Living and Shopping.....	1.9	Programme Promotion.....	0.9
Nature and Science.....	0	Political and Other Public Affairs	0.8
Political and Other Public Affairs	0	Social and Human Relations.....	0.5
Miscellaneous Information.....	0	Miscellaneous Information.....	0.4
"Feedback" Programmes.....	0	"Feedback" Programmes.....	0

Source of data: Tables IV-2 and IV-3-A.

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The largest single class of information-orientation-type programming broadcast by the CBC French stations was Foreign Lands and Peoples, with 10 per cent of total time. These stations devoted a larger share of General Audience time to this class, and to Religion, Programme Promotion, Canadian Activities and Heritage, and Social and Human Relations than did the private French stations. The latter, *per contra*, broadcast larger proportions than did the CBC stations of Youth Educational programmes, News and Weather, Agriculture, Fisheries, etc., Family Living and Shopping, Nature and Science, Political and Other Controversial Public Affairs, and Miscellaneous Information.

Marked differences characterized the French and English-language services (both CBC and private) in this type of programming. Thus, both the CBC and private French stations broadcast larger proportions than did either class of English station of Foreign Lands and Peoples, Youth Educational Programmes, Agriculture, Fisheries, etc., Family Living and Shopping, and Programme Promotion. The CBC French stations broadcast larger proportions than did either the CBC or private English stations of Religion, and Social and Human Relations. The private French stations carried larger proportions of News and Weather and of Political and Other Controversial Public Affairs than did either class of English-language station.

Programmes in the Children Hours

Entertainment-Type Programming

In the Children hours, the distinction between the sum of Canadian TV entertainment-type programming and that of the United States border stations is chiefly that the former relied less on Drama and more on Variety, Music and Sports than did the latter. More than three-fifths (62.5 per cent) of the United States border stations' Children hour time was given to Drama and 50.0 per cent was devoted to Children's Drama. On Canadian TV, a little over one-third (36.8 per cent) of the Children hours was Drama, and one-fourth of the total time in those hours was Children's Drama. Almost one-third of the Children hours on Canadian stations was Variety (when the closely similar Other Children's class is taken into account), whereas only 6.2 per cent of time went for Variety on the United States stations. Music amounted to 3.6 per cent and Sports to 2.5 per cent of

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the Canadian stations, while none of the former and only 1.3 per cent of the latter appeared on the United States stations. Quiz, Games and Contests, *per contra*, amounted to one-eighth of the time on the United States stations, but only to one per cent on the Canadian. There were no programmes in the Fine Arts and Literature or Dance on either group of stations. (See Table V-4-B). A special analysis of Children's programmes in the several audience time segments is presented at a later point in the report.

Numbered Table 8 shows the proportions of Children hour time in the various classes of entertainment-type programming for the four classes of Canadian stations. In contrast to other time segments all four classes in varying degrees concentrated their time in these hours on either a few classes of programmes or on classes aimed toward children. Almost half of the CBC English time was devoted to Drama; Children's Drama alone accounted for almost two-fifths of total Children hour time for this class of station. Almost another third of the Children hours for these stations was used for Children's Variety and for Other Children's programmes. The only other programme class represented in the entertainment-type material on the CBC English was Music which amounted to 4.3 per cent. The private English stations used more than one-third (36.2 per cent) of their Children hours for Drama; more than one-fifth of them were in Children's Drama. More than another third consisted in Variety and Other Children's programmes, almost all of which was aimed at the child audience. Small proportions of Music, Quiz, Games and Contests, Sports and Personalities rounded out the private English Children Hours.

The CBC French concentrated all of their Children hour entertainment-type time in two programme classes — Other Children's Programmes and Children's Drama. The private French, by contrast, used one-third of their Children hour time for Sports. Another 29.6 per cent consisted of Children's Drama. And Quiz, Games and Contests (with 5.6 per cent) and Personalities (with 2.0 per cent) completed their entertainment-type programming in these hours.

Information-Orientation-Type Programming

Comparison of all Canadian stations with the United States border stations shows that the latter concentrated their Children hour

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information-orientation-type programming in two classes, Youth Educational Programming (10.0 per cent) and News and Weather (6.2 per cent). The Canadian stations carried a larger proportion of Youth Educational Programmes (13.8 per cent), 5.0 per cent in Family Living and Shopping, 1.6 per cent in Canadian Activities and Heritage, and traces of News and Weather, Foreign Lands and Peoples, Programme Promotion, Nature and Science, Political and Other Controversial Public Affairs, Religion, Social and Human Relations, and "Feedback" Programmes. (See Table V-4-B).

NUMBERED TABLE 8

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES BY CLASS OF STATION FOR THE CHILDREN HOURS

<i>CBC English Stations</i>	<i>Per cent</i>	<i>CBC French Stations</i>	<i>Per cent</i>
Drama	47.8	Other Children's	21.9
Variety	28.7	Drama	12.5
Music	4.3	Fine Arts	0
Other Children's	2.7	Dance	0
Fine Arts	0	Music	0
Dance	0	Variety	0
Personalities	0	Personalities	0
Quiz, etc.	0	Quiz, etc.	0
Sports	0	Sports	0

<i>Private English Stations</i>	<i>Per cent</i>	<i>Private French Stations</i>	<i>Per cent</i>
Drama	36.2	Sports	33.3
Variety	32.4	Drama	29.6
Music	4.0	Quiz, etc.	5.6
Other Children's	3.0	Personalities	2.0
Quiz, etc.	1.2	Fine Arts	0
Sports	1.3	Dance	0
Personalities	1.1	Music	0
Fine Arts	0	Variety	0
Dance	0	Other Children's	0

Source of data: Tables V-2 and V-3-A.

Numbered Tables 9 and 10 present the proportions of individual classes of information-orientation-type programmes broadcast by the four classes of Canadian stations in the Children hours. The largest proportion for both the CBC and private English was in Youth Educational Programmes, with the former carrying substantially more than the latter (14.8 as against 11.9 per cent). The only other class of this type broadcast by the CBC English was Canadian Activities and

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Heritage of which their 1.7 per cent exceeded the 1.1 per cent for the private English. Family Living and Shopping programmes provided 5.4 per cent of the time on the private English, and News and Weather another 1.0 per cent. Traces of five other programme classes were also broadcast by these stations in the Children hours.

On the CBC French more than two-fifths (43.7 per cent) of the Children hours were occupied with Youth Educational Programmes. Approximately equal and substantial amounts (about 6.3 per cent apiece) of time were devoted to Nature and Science, Canadian Activities and Heritage and Family Living and Shopping by these stations. Religion to the extent of 3.1 per cent completed their programming of this type. A sharply contrasting pattern prevailed for the private French stations. Almost one-fifth (18.5 per cent) of their Children hours was given to Family Living and Shopping. One-tenth (9.2 per cent) of the time was used for Foreign Lands and Peoples and 1.8 per cent for Canadian Activities and Heritage. And that was all.

Programmes in the Daytime Hours

In entering a discussion of programming during the Daytime hours it is necessary to remind the reader again that Canadian TV stations programmed relatively few hours during this time segment. While the English stations were on the air an average of at least six hours, the private French averaged three and the CBC French, half an hour per week. The significance of proportions for the latter two classes of stations is, therefore, small.

Entertainment-Type Programming

Drama constituted half of the Daytime hours for both all Canadian TV stations and the two United States border stations. Variety occupied another fourth of the time on the United States stations — if the closely related Other Children's Programmes be grouped with Variety. Quiz, Games and Contests and Personalities made up about 5 per cent apiece, and there was a trace of Music on the programme fare of the United States stations. On the Canadian stations there were small amounts (between 1 and 3 per cent) of Music, Fine Arts, Quiz, Games and Contests and Variety and a trace

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of Sports programmes. Only 4.7 per cent of the Daytime hours consisted of entertainment-type programmes aimed at the child audience on the Canadian stations whereas 18.9 per cent of the Daytime hour programming on the United States stations was entertainment-type material aimed at children. (See Table VI-4-B).

NUMBERED TABLE 9

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, ENGLISH STATIONS FOR THE CHILDREN HOURS

<i>CBC English Stations</i>	<i>Per cent</i>	<i>Private English Stations</i>	<i>Per cent</i>
Youth Educational Programmes....	14.8	Youth Educational Programmes ...	11.9
Canadian Activities and Heritage	1.7	Family Living and Shopping	5.4
News and Weather.....	0	Canadian Activities and Heritage	1.1
Nature and Science.....	0	News and Weather.....	1.0
Foreign Lands and Peoples.....	0	Programme Promotion.....	0.8
Political and Other Public Affairs	0	Foreign Lands and Peoples	0.2
Social and Human Relations.....	0	Political and Other Public Affairs	0.2
Miscellaneous Information.....	0	Social and Human Relations	0.1
"Feedback" Programmes.....	0	"Feedback" Programmes	0.1
Religion	0	Nature and Science.....	0
Agriculture, Fisheries, etc.....	0	Miscellaneous Information.....	0
Family Living and Shopping	0	Religion	0
Programme Promotion.....	0	Agriculture, Fisheries, etc.....	0

Source of data: Tables V-28 and V-3-A.

NUMBERED TABLE 10

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, FRENCH STATIONS FOR THE CHILDREN HOURS

<i>CBC French Stations</i>	<i>Per cent</i>	<i>Private French Stations</i>	<i>Per cent</i>
Youth Educational Programmes....	43.7	Family Living and Shopping	18.5
Nature and Science.....	6.3	Foreign Lands and Peoples	9.2
Canadian Activities and Heritage	6.3	Canadian Activities and Heritage	1.8
Family Living and Shopping.....	6.2	News and Weather.....	0
Religion	3.1	Nature and Science	0
News and Weather.....	0	Political and Other Public Affairs	0
Foreign Lands and Peoples.....	0	Social and Human Relations.....	0
Political and Other Public Affairs	0	Miscellaneous Information.....	0
Social and Human Relations.....	0	"Feedback" Programmes	0
Miscellaneous Information.....	0	Religion	0
"Feedback" Programmes.....	0	Agriculture, Fisheries, etc.....	0
Agriculture, Fisheries, etc.....	0	Youth Educational Programmes	0
Programme Promotion.....	0	Programme Promotion.....	0

Source of data: Tables V-2 and V-3-A.

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Drama provided the staple ingredient in the Daytime hour programming of both the CBC and private English stations as may be seen in numbered table 11. Almost three-fifths (57.9 per cent) of the Daytime hours on the CBC English were Drama, and the remainder of the entertainment-type programme time consisted of 7.6 per cent in Fine Arts and Literature. On the private English, Drama was slightly less important (49.7 per cent) and was supplemented by significant proportions of Music (3.6 per cent), Quiz, Games and Contests (2.1 per cent) and Variety (2.0 per cent). There was also a trace of Sports and Other Children's Programmes.

There was no entertainment-type programming on the CBC French and on the private French the sole entertainment-type class of programmes was Drama, aimed at the General Audience, 47.8 per cent.

Information-Orientation-Type Programming

A comparison of information-orientation-type programming by all Canadian and the two United States border stations in the Daytime hours reveals that Family Living and Shopping programmes were the most numerous on both groups of stations but that they were far more abundant (28.5 per cent) on the Canadian than on the United States stations (9.2 per cent). The only other classes present in significant quantities on the Canadian stations were Foreign Lands and Peoples (3.7 per cent), Canadian Activities and Heritage (3.3 per cent) and News and Weather (3.2 per cent). There were traces of each of the following classes: Youth Educational Programmes, Social and Human Relations, Religion, Miscellaneous Information, Agriculture, Fisheries, etc., and Programme Promotion. On the United States border stations the only class represented, other than Family Living and Shopping, was News and Weather (5.6 per cent).

The composition of information-orientation-type programming in the Daytime hours on the four classes of Canadian stations is presented in numbered tables 12 and 13. On the CBC English stations Foreign Lands and Peoples and Family Living and Shopping each occupied 15.1 per cent of these hours, whereas Family Living and Shopping used 30.3 per cent of the time on the private English. On the former class of station, Canadian Activities and Heritage (2.5 per

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cent) and News and Weather (1.8 per cent) were the only other classes presented. On the latter class, News and Weather (3.9 per cent), Canadian Activities and Heritage (3.8 per cent) and Programme Promotion (1.0 per cent) all had significant shares. Additionally, this group of stations broadcast traces of Foreign Lands and Peoples, Youth Educational Programmes, Social and Human Relations, Religion, Miscellaneous Information, and Agriculture, Fisheries, etc.

All of the very small amount of CBC French programming in this time segment consisted of Family Living and Shopping and 52.2 per cent of the almost as small volume of private French time was in the same class of programme.

NUMBERED TABLE 11

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES BY CLASS OF STATION FOR THE DAYTIME HOURS

<i>CBC English Stations</i>	<i>Per cent</i>	<i>CBC French Stations</i>	<i>Per cent</i>
Drama	57.9	Fine Arts	0
Fine Arts	7.6	Dance	0
Dance	0	Music	0
Music	0	Drama	0
Variety	0	Variety	0
Personalities	0	Personalities	0
Quiz, etc.	0	Quiz, etc.	0
Sports	0	Sports	0
Other Children's	0	Other Children's	0

<i>Private English Stations</i>	<i>Per cent</i>	<i>Private French Stations</i>	<i>Per cent</i>
Drama	49.7	Drama	47.8
Music	3.6	Fine Arts	0
Quiz, etc.	2.1	Dance	0
Variety	2.0	Music	0
Sports	0.7	Variety	0
Other Children's	0.1	Personalities	0
Fine Arts	0	Quiz, etc.	0
Dance	0	Sports	0
Personalities	0	Other Children's	0

Source of data: Tables VI-2 and VI-3-A.

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NUMBERED TABLE 12

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, ENGLISH STATIONS FOR THE DAY-TIME HOURS

<i>CBC English Stations</i>	<i>Per cent</i>	<i>Private English Stations</i>	<i>Per cent</i>
Foreign Lands and Peoples.....	15.1	Family Living and Shopping.....	30.3
Family Living and Shopping.....	15.1	News and Weather.....	3.9
Canadian Activities and Heritage	2.5	Canadian Activities and Heritage	3.8
News and Weather.....	1.8	Programme Promotion.....	1.0
Nature and Science.....	0	Foreign Lands and Peoples.....	0.7
Political and Other Public Affairs	0	Youth Educational Programmes.....	0.7
Social and Human Relations.....	0	Social and Human Relations.....	0.4
Miscellaneous Information.....	0	Miscellaneous Information.....	0.4
"Feedback" Programmes.....	0	Religion	0.4
Religion	0	Agriculture, Fisheries, etc.....	0.2
Agriculture, Fisheries, etc.....	0	Nature and Science.....	0
Youth Educational Programmes ..	0	Political and Other Public Affairs	0
Programme Promotion.....	0	"Feedback" Programmes	0

Source of data: Tables VI-2 and VI-3-A.

NUMBERED TABLE 13

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, FRENCH STATIONS FOR THE DAY-TIME HOURS

<i>CBC French Stations</i>	<i>Per cent</i>	<i>Private French Stations</i>	<i>Per cent</i>
Family Living and Shopping.....	100.0	Family Living and Shopping.....	52.2
News and Weather.....	0	News and Weather.....	0
Nature and Science.....	0	Nature and Science.....	0
Foreign Lands and Peoples.....	0	Foreign Lands and Peoples.....	0
Political and Other Public Affairs	0	Political and Other Public Affairs	0
Social and Human Relations.....	0	Social and Human Relations.....	0
Miscellaneous Information.....	0	Miscellaneous Information.....	0
Canadian Activities and Heritage	0	Canadian Activities and Heritage	0
"Feedback" Programmes.....	0	"Feedback" Programmes.....	0
Religion	0	Religion	0
Agriculture, Fisheries, etc.....	0	Agriculture, Fisheries, etc.....	0
Youth Educational Programmes....	0	Youth Educational Programmes....	0
Programme Promotion.....	0	Programme Promotion	0

Source of data: Tables VI-2 and VI-3-A.

Programmes in the Adult Hours

Entertainment-Type Programming

Drama bulked largest in the total of all Canadian Adult hour entertainment-type programming, where it was almost half of total programme time. However, it was much less important quantitatively on those stations than on the two United States border stations, where it was more than two-thirds (69.5 per cent) of all programme time.

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Sports (12.8 per cent), Music (10.8 per cent) and Variety (7.4 per cent) were other large elements in the entertainment fare provided adult viewers from all Canadian stations and they received larger proportions of all of these classes than did viewers of the United States border stations (where they amounted to 1.7, 3.1 and 5.7 per cent, respectively). Quiz, Games and Contests were barely significant with 1.6 per cent on the Canadian stations but were the second largest class on the United States border stations, with 10.3 per cent. Personalities programmes amounted to about 1 per cent on both groups of stations. Traces of the Dance and of Fine Arts and Literature appeared on the schedules of the Canadian stations while no such programming was shown on the border stations. (See Table VII-4-B).

As appears in numbered table 14, the entertainment-type programming on the English stations, both CBC and private, was dominated by Drama which accounted for close to half of total programme time in the Adult hours. Sports programmes were second largest (with 15.4 and 11.6 per cent, respectively) with Music in third place (with 9.6 and 11.3 per cent, respectively) and Variety in fourth place (with 8.2 and 7.2 per cent, respectively). Beyond this point the CBC stations had 2.1 per cent of Dance and a trace of Quiz, Games and Contests. Private English stations had Quiz, Games and Contests (1.5 per cent) and traces of Personalities and Dance.

A more evenly distributed pattern appeared on the French stations where Drama provided less than two-fifths of total programme time on both CBC and private stations. Sports programmes occupied almost another fifth of the time on the CBC stations, and Quiz, Games and Contests, more than another tenth. Music amounted to 8.5 per cent and Variety to 5.7 per cent on those stations. Fine Arts and Literature with 1.4 per cent were the smallest of their programme classes. On the private French-language stations, Music was a tenth of total programme time and Sports, an eighth, with Variety and Personalities (8.4 and 7.7 per cent) completing the schedule.

Information-Orientation-Type Programming

There is a marked difference between the information-orientation-type programming which was available to viewers of Canadian TV stations and of the United States border stations. About the

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same proportion of News and Weather was available on both groups — 7 to 8 per cent. But there the resemblance ends, for apart from News and Weather the United States border stations carried only 1.0 per cent of Nature and Science. The Canadian stations broadcast significant amounts of Political and Other Controversial Public Affairs (4.1 per cent), Nature and Science (1.7 per cent), Foreign Lands and Peoples (1.6 per cent), and Canadian Activities and Heritage (1.5 per cent). Additionally they provided traces of Family Living and Shopping, Social and Human Relations, Religion, Miscellaneous Information, Agriculture, Fisheries, etc., Programme Promotion and Youth Educational Programmes. (See Table VII-4-B).

NUMBERED TABLE 14

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES BY CLASS OF STATION FOR THE ADULT HOURS

<i>CBC English Stations</i>	<i>Per cent</i>	<i>CBC French Stations</i>	<i>Per cent</i>
Drama	47.3	Drama	36.6
Sports	15.4	Sports	18.5
Music	9.6	Quiz, etc.	11.4
Variety	8.2	Music	8.5
Dance	2.1	Variety	5.7
Quiz, etc.	0.3	Fine Arts	1.4
Fine Arts	0	Dance	0
Personalities	0	Personalities	0
Other Children's	0	Other Children's	0

<i>Private English Stations</i>	<i>Per cent</i>	<i>Private French Stations</i>	<i>Per cent</i>
Drama	49.2	Drama	37.8
Sports	11.6	Sports	11.0
Music	11.3	Music	12.9
Variety	7.2	Variety	8.4
Quiz, etc.	1.5	Personalities	7.7
Personalities	0.3	Fine Arts	0
Dance	0.2	Dance	0
Fine Arts	0	Quiz, etc.	0
Other Children's	0	Other Children's	0

Source of data: Tables VII-2 and VII-3-A.

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As numbered tables 15 and 16 reveal, News and Weather was the largest programme class of the information-orientation-type for all four classes of Canadian stations in the Adult hours, with larger quantities of it appearing on the private than on the CBC stations. Political and Other Controversial Public Affairs was the second largest class on CBC stations in both language services with larger proportions of time there than on the private stations. On the English stations, Nature and Science, Foreign Lands and Peoples and Canadian Activities and Heritage were in third, fourth and fifth places, but with higher percentages on the CBC than on the private stations. Below the 1 per cent significance level was Religion for both of these classes of station, and also for the private English there were traces of Social and Human Relations, Miscellaneous Information, Programme Promotion, Agriculture, Fisheries, etc., and Youth Educational Programmes. On the CBC French, Social and Human Relations and Family Living and Shopping were present in significant proportions. The same was true for private French stations which also broadcast almost 4 per cent of their Adult hour time in programmes on Canadian Activities and Heritage — a programme class which did not appear among the programmes of the CBC French in this time period.

Children's Programmes in the Time Segments

Programmes manifestly intended for children appeared to some extent in all of the time segments into which the study week was divided. To avoid the risk of fragmenting the significance of the analysis of such programmes, and at the risk of some duplication, the following tabulation brings into one place the proportions of time in the respective time segments occupied by the individual classes of Children's programmes for each of the classes of Canadian TV stations.

While the greatest concentration of Children's Programmes was found in the Children's hours, substantial proportions of them were in the General Audience hours, and for the English stations there were small but significant proportions in the Daytime hours and still smaller amounts in the Adult hours. In the General Audience hours, Children's Programmes took larger proportions of the time on the French (both

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CBC and private) than on the English stations. And the private stations in both language services provided larger proportions of such programmes than did their CBC counterparts.

NUMBERED TABLE 15

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, ENGLISH STATIONS FOR THE ADULT HOURS

<i>CBC English Stations</i>	<i>Per cent</i>	<i>Private English Stations</i>	<i>Per cent</i>
News and Weather	5.3	News and Weather	7.1
Political and Other Affairs	4.9	Political and Other Public Affairs	3.9
Nature and Science	2.4	Nature and Science	1.8
Foreign Lands and Peoples	2.3	Foreign Lands and Peoples	1.6
Canadian Activities and Heritage	1.6	Canadian Activities and Heritage	1.4
Religion	0.6	Family Living and Shopping	1.0
Social and Human Relations	0	Religion	0.8
Miscellaneous Information	0	Social and Human Relations	0.4
"Feedback" Programmes	0	Miscellaneous Information	0.3
Agriculture, Fisheries, etc.	0	Programme Promotion	0.2
Family Living and Shopping	0	Agriculture, Fisheries, etc.	0.1
Youth Educational Programmes	0	Youth Educational Programmes	0.1
Programme Promotion	0	"Feedback" Programmes	0

Source of data: Tables VII-2 and VII-3-A.

NUMBERED TABLE 16

TV: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES, FRENCH STATIONS FOR THE ADULT HOURS

<i>CBC French Stations</i>	<i>Per cent</i>	<i>Private French Stations</i>	<i>Per cent</i>
News and Weather	6.6	News and Weather	11.5
Political and Other Public Affairs	5.7	Canadian Activities and Heritage	3.8
Social and Human Relations	2.8	Social and Human Relations	3.7
Family Living and Shopping	2.8	Political and Other Public Affairs	1.7
Nature and Science	0	Family Living and Shopping	1.0
Foreign Lands and Peoples	0	Foreign Lands and Peoples	0.5
Miscellaneous Information	0	Nature and Science	0
Canadian Activities and Heritage	0	Miscellaneous Information	0
"Feedback" Programmes	0	"Feedback" Programmes	0
Religion	0	Religion	0
Agriculture, Fisheries, etc.	0	Agriculture, Fisheries, etc.	0
Youth Educational Programmes	0	Youth Educational Programmes	0
Programme Promotion	0	Programme Promotion	0

Source of data: Tables VII-2 and VII-3-A.

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PERCENTAGE OF TOTAL TIME IN EACH AUDIENCE TIME SEGMENT
DEVOTED TO CHILDREN'S PROGRAMMES, BY CLASS OF STATION

Class of Programme	English		French		English		French	
	CBC	Priv.	CBC	Priv.	CBC	Priv.	CBC	Priv.
	<i>General Audience Hours</i>					<i>Children Hours</i>		
Youth Educational Programmes	3.6	1.6	6.7	7.5	14.8	11.9	43.7	—
Children's Drama								
Crime, Western, etc.	1.8	5.2	2.9	3.3	28.7	12.6	—	11.1
Comedy	2.9	2.4	1.0	1.7	3.9	4.9	—	11.1
Fairy Tales	—	0.1	—	0.8	0.9	1.7	6.2	7.4
Serious	—	—	—	0.8	—	0.8	6.3	—
Other	2.4	3.1	0.4	—	2.2	2.5	—	—
Total, Children's Drama ..	7.1	10.8	4.3	6.6	37.4	22.5	12.5	29.6
Quiz, Games and Contests ...	—	0.3	1.9	2.6	—	1.0	—	—
Variety and Other								
Children's Programmes ..	0.3	0.7	2.9	0.8	31.4	33.9	21.9	—
Total, Children's Programmes	11.0	13.4	15.8	17.5	83.6	69.3	78.1	29.6
	<i>Daytime Hours</i>					<i>Adult Hours</i>		
Youth Educational Programmes	—	0.7	—	—	—	0.1	—	—
Children's Drama								
Crime, Western, etc.	—	1.8	—	—	—	1.0	—	—
Comedy	6.3	0.4	—	—	—	—	—	—
Fairy Tales	—	0.2	—	—	—	—	—	—
Serious	—	—	—	—	—	—	—	—
Other	—	0.2	—	—	—	—	—	—
Total, Children's Drama ...	6.3	2.6	—	—	—	1.0	—	—
Quiz, Games and Contests ...	—	—	—	—	—	—	—	—
Variety and Other								
Children's Programmes ..	—	2.1	—	—	—	—	—	—
Total, Children's Programmes	6.3	5.4	—	—	—	1.1	—	—

Source of data: Tables 2 and 3-A of Series IV-VII.

Both of these relationships were reversed in the Children hours when the CBC stations in both language services had larger proportions of Children's Programmes than the private stations and when the English had much larger proportions than their French counterparts.

Youth Educational Programmes tended to be concentrated in the Children hours except on the private French where they were all in the General Audience hours. The CBC French devoted more than two-fifths of their Children hour time to this class of programme. Much smaller proportions of Children hour time were given to Youth Educational Programmes by the English stations but among them the CBC stations broadcast a higher proportion than did the private stations. As noted above, the private French stations put all their programmes of this class in the General Audience hours. The General

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Audience hours were also the only ones to show any CBC French programmes outside the Children hours. In the General Audience hours both classes of French stations broadcast larger proportions of Youth Educational Programmes than did the English. The private English also showed traces of this class of programme in the Daytime and Adult hours.

Children's Drama bulked larger in the Children's hours than in any other time segment for all classes of stations. And in those hours the highest proportion was shown by the CBC English (with 37.4 per cent) and the lowest by the CBC French (with 12.5 per cent). In the General Audience hours the private stations in both language services broadcast larger proportions of Children's Drama than did the CBC stations. This was also true of French private as compared with CBC French stations in the Children hours. The CBC English on the contrary carried larger proportions of this fare in both the Children hours and the Daytime hours than did the private English.

Crime, Western, etc., was by a wide margin the largest class of Children's Drama in the Children hours on the CBC English stations, where it was 28.7 per cent, and on the private English where it was 12.6 per cent. For the private French stations, this class of programme was substantial (11.1 per cent) and tied for first place with Comedy Drama. There was no Crime, Western, etc., Drama on the CBC French where the largest class of Children's Drama was Serious Drama (6.3 per cent). In the General Audience hours the private stations in both language services broadcast larger proportions of Crime, Western, etc., Drama for children than did the CBC stations. Its only other appearance was on the private English stations in the Daytime and Adult hours.

Comedy Drama was the second most common class of Children hour drama aimed at children on both CBC and private English stations. For the CBC French where there was no Comedy Drama, Fairy Tales were second. For the private French stations in those hours, Comedy Drama was tied with Crime, Western, etc., Drama for first place. Outside the Children hours, Comedy aimed at children appeared in significant amounts in all except the Adult time segment. This was particularly true of the CBC English stations which used about 3 per cent of their General Audience and 6.3 per cent of their Daytime hours for Children's Comedy Drama. Fairy Tales were a substantial class in the Children hours on both the private French (7.4 per cent) and

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the CBC French stations (6.2 per cent). Little of this class appeared on the English stations in any time segment. Apart from the CBC French the only place where Serious Drama accounted for more than a trace was on the CBC English in the Children hours when 1.7 per cent of the time was given to this class.

Quiz, Games and Contests for children appeared mostly in the General Audience hours and then more on the French than the English stations. The only class of station to broadcast none of this class at any time was the CBC English. Children's Variety and Other Children's Programmes were quantitatively a very important part of the programming in the Children hours for three of the four classes of stations. They amounted to one-third of all Children hours on the private English and to almost as much (31.4 per cent) on the CBC English. On the CBC French they constituted one-fifth of those hours (21.9 per cent). Their only other appearances as more than traces were on the CBC French in the General Audience hours and on the private English in the Daytime hours.

Drama Programmes Aimed at the General Audience in the Various Time Segments

The earlier analysis of programme classes necessarily dealt with broad classes and ignored the sub-classes of Drama programmes aimed at the general audience. Because of the very substantial proportions of time represented by Drama programmes, it will be worthwhile to analyze their composition in the several audience time segments into which the week has been divided. The necessary information is brought together in the following tabulation:

TV: PER CENT OF TOTAL TIME IN EACH TIME SEGMENT DEVOTED TO DRAMA FOR THE GENERAL AUDIENCE, BY CLASS OF STATION

Class of Drama	English		French		English		French	
	CBC	Priv.	CBC	Priv.	CBC	Priv.	CBC	Priv.
General Audience Hours						Children Hours		
Serious	3.9	1.5	—	—	—	—	—	—
Domestic	3.9	6.0	3.8	4.0	1.7	0.3	—	—
Comedy	9.9	13.3	1.0	2.1	2.6	1.8	—	—
Crime, Western, etc.	7.4	10.3	—	0.8	2.6	11.3	—	—
Romance	0.9	1.0	—	2.5	—	—	—	—
Musical Comedy ..	—	0.2	1.9	1.7	—	—	—	—
Other	0.6	1.6	—	0.4	3.5	0.3	—	—
Total, Drama (G.A.)	26.6	33.9	6.7	11.5	10.4	13.7	—	—

TV Service for the Audience Time Segments

TV: PER CENT OF TOTAL TIME IN EACH TIME SEGMENT DEVOTED TO DRAMA FOR THE GENERAL AUDIENCE, BY CLASS OF STATION—*Con.*

Class of Drama	English		French		English		French	
	CBC	Priv.	CBC	Priv.	CBC	Priv.	CBC	Priv.
<i>Daytime Hours</i>					<i>Adult Hours</i>			
Serious	—	—	—	—	5.4	5.3	7.1	5.6
Domestic	2.6	13.1	—	—	3.7	3.5	2.8	2.9
Comedy	15.0	7.1	—	17.5	6.1	4.7	9.6	3.0
Crime, Western, etc.	19.9	26.9	—	—	25.9	26.6	5.7	12.2
Romance	6.5	—	—	16.8	3.4	5.0	11.4	11.3
Musical Comedy ..	—	—	—	—	—	0.8	—	—
Other	7.6	—	—	13.5	2.8	2.3	—	2.8
Total, Drama (G.A.)	51.6	47.1	—	47.8	47.3	48.2	36.6	37.8

Source of data: Tables 2 and 3A of Series IV-VII.

In the General Audience hours the largest quantity of Drama aimed at the General Audience was found in Comedy Drama for both CBC and private English (9.9 and 13.3 per cent, respectively); for the CBC and private French, Domestic Drama was the largest (with 3.8 and 4.0 per cent, respectively). In the Children hours Other Drama for the CBC English (with 3.5 per cent) and Comedy Drama for the private English (with 11.3 per cent) were the largest classes. There was no General Audience Drama in the Children hours on either class of French stations. In the Daytime hours the most abundant class of Drama on both CBC and private English was Crime, Western, etc., which amounted to one-fifth of total Daytime hours on CBC English and to more than one-fourth of total Daytime hours on the private English stations. In the small number of Daytime hours on the French there was no general-audience Drama on the CBC stations, and Comedy Drama (with 17.5 per cent) stood first on the private stations. Crime, Western, etc., Drama was solidly established as the most important class quantitatively on both CBC and private English stations in the Adult hours, with one-fourth of the total time of each class of station. It is perhaps culturally significant that on the CBC French-language stations the most abundant class of Adult hour Drama was Romance (with 11.4 per cent) and that on the private French, although Crime, Western, etc., Drama was the largest class (with 12.2 per cent), Romance was a close second with 11.3 per cent.

Serious Drama appeared on all four classes of stations in the Adult hours; otherwise its only appearance was on the English stations

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in the General Audience hours. In the Adult hours, Serious Drama amounted to about 5 per cent of total time on three classes of stations and to 7 per cent on the CBC French stations. In the General Audience hours, while less common than in the Adult hours, the CBC English carried more (3.9 per cent) than did the private English stations (1.5 per cent).

Domestic Drama was broadcast in every audience time segment by the English, but only in the General Audience and Adult hours by the French-language stations. It appeared in the Daytime hours (the traditional home of the "soap operas") much more on the private than on the CBC English (13.1 as against 2.6 per cent). In the General Audience hours, Domestic Drama was more common on the private than on the CBC stations in both language services. In the Adult hours, no significant differences existed between the proportions carried by the CBC and private stations although the English stations broadcast larger proportions than did the French.

Music Programmes in the Various Time Segments

One other programme class of diverse components which has been previously dealt with only in general terms should be examined in some detail. This is the class of Music programmes for the General Audience. The following summary brings together the elements of this analysis except for such music programmes as appear with Religion or Children's Programmes:

TV: PER CENT OF TOTAL TIME IN EACH AUDIENCE TIME SEGMENT DEVOTED TO MUSIC, BY CLASS OF STATION

Class of Music	English		French		English		French	
	CBC	Priv.	CBC	Priv.	CBC	Priv.	CBC	Priv.
General Audience Hours						Children Hours		
Serious	3.0	0.7	—	2.5	—	0.1	—	—
Light	0.1	0.7	—	1.8	0.9	0.2	—	—
Popular and Dance	2.6	2.5	3.3	4.6	3.4	3.3	—	—
Folk, Western, Old-time and Band....	2.3	2.7	0.7	—	—	0.4	—	—
Total Music	8.0	6.6	4.0	8.9	4.3	4.0	—	—
Daytime Hours						Adult Hours		
Serious	—	—	—	—	1.5	1.8	5.7	3.7
Light	—	1.4	—	—	1.7	1.1	2.8	4.7
Popular and Dance	—	1.8	—	—	5.7	7.5	—	1.6
Folk, Western, Old-time and Band....	—	0.4	—	—	0.7	0.9	—	1.0
Total Music	—	3.6	—	—	9.6	11.3	8.5	11.0

Source of data: Tables 2 and 3A of Series IV-VII.

TV Service for the Audience Time Segments

Proportionately the largest supply of Music programmes was in the Adult hours although the percentage in the General Audience hours was substantial. There were no Music programmes on French stations in the Children hours nor on any but the private English stations in the Daytime hours.

The largest class of Music programmes in the Adult hours was Popular and Dance for the English stations, both CBC and private with the latter having the larger share. On the French stations Serious Music was the largest class for the CBC, and Light Music for the private stations. In those hours there was no Popular and Dance Music on the CBC French and only a small proportion on the private French-language stations. Both Serious and Light Music amounted to between one and two per cent each on the CBC and private English in the Adult hours. Traces of Folk, Western, Oldtime and Band Music appeared on the English stations, none on the CBC French, and 1.0 on the private French stations.

In the General Audience hours, the largest class of Music on the CBC English was Serious Music (3.0 per cent), on the private English, Folk, Western, etc., Music (2.7 per cent), and on the CBC and private French stations, Popular and Dance Music (3.3 per cent and 4.6 per cent, respectively). In the Children hours on the English stations Popular and Dance Music was the largest class while in the Daytime hours the private English stations had between one and two per cent of Popular and Dance and Light Music.

Section 3—The Source of Canadian TV Programmes for Different Audiences:

Nationality of Source and Origin Within Canada

The Nationality of Source of Canadian TV Programming

While for the week as a whole Canadian-produced programmes were 48.5 per cent of all TV programming broadcast in Canada, there were substantial differences between the various time segments in this respect. As much as two-thirds (66.3 per cent) of all programme time used Canadian materials in the Children hours and as low as 44.8 per cent was used in the General Audience hours.

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The English-language services, as noted in Chapter III, tend to use more United States than Canadian TV material. As the following tabulation reveals, however, more than half of both CBC English and private English programming in the Children hours was Canadian-produced. In the General Audience hours the CBC English used 44.1 per cent of their time for Canadian materials, while the private English used 36.4 per cent. In the Daytime hours both of these station groups broadcast Canadian materials between 42 and 46 per cent of the time and a similar situation existed in the Adult hours. The CBC French stations were completely Canadian in programming in both the Children and the Daytime hours, 90 per cent Canadian in the General Audience hours, and three-fourths Canadian in the Adult hours. For the private French stations, the highest proportion of Canadian materials was found in the General Audience hours (85.1 per cent) and the lowest in the Daytime hours (52.2 per cent).

TV: PER CENT OF TOTAL TIME IN EACH AUDIENCE TIME SEGMENT DEVOTED TO CANADIAN-PRODUCED PROGRAMMING, BY CLASS OF STATION

<i>Class of Station</i>	<i>General Audience</i>	<i>Children</i>	<i>Daytime</i>	<i>Adult</i>
All Canadian	44.8	66.3	46.0	46.7
CBC English	44.1	50.9	42.1	43.7
Private English	36.4	67.9	46.3	42.9
CBC French	90.0	100.0	100.0	74.8
Private French	85.1	68.6	52.2	71.7

Source of data: Table 5 in Series IV-VII.

The relative usage of United States programmes in the different time segments by the several classes of stations may be judged from the following tabulation:

TV: PER CENT OF TOTAL TIME IN EACH AUDIENCE TIME SEGMENT DEVOTED TO UNITED STATES-PRODUCED PROGRAMMING, BY CLASS OF STATION

<i>Class of Station</i>	<i>General Audience</i>	<i>Children</i>	<i>Daytime</i>	<i>Adult</i>
All Canadian	51.9	31.5	51.5	48.5
CBC English	53.3	39.6	57.9	51.5
Private English	60.8	31.8	52.6	54.7
CBC French	2.8	—	—	2.9
Private French	9.2	29.7	13.5	13.0

Source of data: Table 5 in Series IV-VII.

TV Service for the Audience Time Segments

Half or more of both the CBC and private English programmes were of United States origin in all time segments except the Children hours with the highest incidence for CBC English being in the Daytime hours (57.9 per cent) and for private English in the General Audience hours (60.8 per cent). CBC French used no United States programmes in the Children or Daytime segments and less than three per cent each in the other two periods. The private French employed 29.7 per cent of their Children hours for United States programmes. This was a proportion approaching that of the English-language services, and raises a question whether United States cultural influences on French-speaking Canadians find easiest access to the children of French Canada through the private TV stations.

The Canadian TV programmes which employed materials produced in other countries than Canada and the United States are summarized in the following tabulation:

TV: PER CENT OF TOTAL TIME IN EACH AUDIENCE TIME SEGMENT DEVOTED TO PROGRAMMES PRODUCED IN OTHER COUNTRIES, BY CLASS OF STATION

<i>Class of Station</i>	<i>General Audience</i>	<i>Children</i>	<i>Daytime</i>	<i>Adult</i>
All Canadian	3.3	2.2	2.5	4.8
CBC English	2.6	9.5	—	4.8
Private English	2.8	0.3	1.1	2.4
CBC French	7.2	—	—	22.3
Private French	5.7	1.7	34.3	15.3

Source of data: Table 5 in Series IV-VII.

While not too impressive quantitatively for the week as a whole, they amounted to substantial proportions in the programming of the CBC English in the Children hours (9.5 per cent), in the schedules of the CBC French in the Adult hours (22.3 per cent), and for the private French in both the Daytime hours (34.3 per cent) and the Adult hours (15.3 per cent). The prominence of other (mostly French) programming in those hours on the French-language stations indicates the cultural ties with France, at least for the adult portion of the population.

In Chapter III it was pointed out that in the week as a whole Canada tends to import more of its entertainment-type programme

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material and to produce less of its own than in the case of information-orientation-type materials. A study of Tables B-2 through E-2, which need not be detailed at this point, indicates that this was true for every time segment for the English stations both CBC and private, and for the private French stations. Only on the CBC French stations was Canadian production of entertainment-type material larger than and importation of it less than in the case of information-orientation-type materials.

The detailed information concerning source of programmes for individual classes of programmes in each of the audience time segments is available in the basic tabulations. To illustrate the kinds of questions that may be asked for such tables, one might enquire: In what entertainment-type programme classes did Canada produce substantial proportions of the programmes broadcast in the different time segments? The answer for all Canadian TV stations combined may be found in the following tabulation. It appears, for example, that while Canada produces all of the Variety and Quiz programmes broadcast in the Children hours, it produces only 5 per cent of the general audience Drama, 30 per cent of the Children's Drama, and 38 per cent of the Music in those hours. In general this pattern runs through the other time segments as well. In evaluating this table readers are warned against allowing an interest in proportions to obscure the absolute size of the time involved. Thus, the 33.3 per cent shown for Folk, etc., Music in the Children hours represents only 15 out of 45 minutes.

PER CENT OF EACH ENTERTAINMENT-TYPE PROGRAMME CLASS PRODUCED IN CANADA FOR ALL CANADIAN TV STATIONS FOR THE WEEK AS A WHOLE AND FOR EACH AUDIENCE TIME SEGMENT *

	<i>Week as a Whole</i>	<i>General Audience Hours</i>	<i>Children Hours</i>	<i>Daytime Hours</i>	<i>Adult Hours</i>
Fine Arts and Literature	95.8	100.0	—	100.0	0
Dance	100.0	—	—	—	100.0
Music — General Audience —					
Total	77.3	69.8	37.9	10.2	92.2
Serious	77.6	55.9	100.0	—	92.1
Light	61.0	27.6	50.0	0	87.3
Popular and Dance	74.9	61.8	35.9	0	92.5
Folk, etc.	96.3	97.4	33.3	100.0	100.0

TV Service for the Audience Time Segments

PER CENT OF EACH ENTERTAINMENT-TYPE PROGRAMME CLASS PRODUCED IN CANADA FOR ALL CANADIAN TV STATIONS FOR THE WEEK AS A WHOLE AND FOR EACH AUDIENCE TIME SEGMENT* — *Con.*

	<i>Week as a Whole</i>	<i>General Audience Hours</i>	<i>Children Hours</i>	<i>Daytime Hours</i>	<i>Adult Hours</i>
Drama — General Audience —					
Total	10.0	12.9	5.4	0	11.0
Serious	50.6	16.9	—	—	63.1
Domestic	22.5	39.8	0	0	10.1
Comedy	9.7	10.0	0	0	14.7
Crime, Western, etc.	1.4	0.1	5.1	0	1.7
Romantic	2.9	0	—	0	3.8
Musical Comedy	28.2	66.7	—	—	0
Other	1.7	0	22.6	0	0
Drama — Children's — Total					
Crime, etc.	17.8	7.9	30.4	13.5	0
Comedy	5.8	11.1	2.4	0	0
Fairy Tales	20.5	2.5	50.1	8.4	—
Serious	93.3	100.0	91.5	100.0	—
Other	100.0	100.0	100.0	—	—
Variety — General Audience	19.3	0	83.9	100.0	—
Variety — Children's	37.7	15.3	100.0	—	77.3
Other Children's Programmes	100.0	100.0	100.0	100.0	—
Personalities	96.4	83.4	100.0	100.0	—
Quiz, etc. — General Audience....	82.4	82.9	91.3	—	76.2
Quiz, etc. — Children's	70.2	88.1	100.0	100.0	38.0
Sports — Total	100.0	100.0	100.0	—	—
News	83.6	91.8	89.7	100.0	78.8
Events	97.7	97.2	100.0	—	98.0
	75.7	75.4	48.8	100.0	75.9

* Zero indicates no Canadian programmes were broadcast but that some imported programmes were broadcast. A dash (—) indicates that no programmes at all were broadcast.

Source of data: Table III-10, and Table 18 in the series IV through VII.

But the question can profitably be asked differently: How were Canadian TV production efforts distributed as between programme classes in the various time segments? The answer may be found in the following table. It is evident that a larger proportion (more than two-thirds) of Canadian TV programme production went into entertainment-type programmes in the Children and Adult hours than in the General Audience and Daytime hours. In the latter time segment, the large amount of information-orientation-type programming consisted mostly of Family Living and Shopping. Certain of the entertainment-type programme classes tended to receive major shares of Canadian TV programme production in each of the first three time segments mentioned. Thus, in the General Audience hours, Sports (especially Sports News) accounted for 11.6 per cent of all Canadian TV production, and Music — mostly Folk, etc., and Popular and

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Dance — amounted to another 10.7 per cent. In the Children hours, Variety programmes aimed at children were 41.1 per cent of all Canadian production, with Children's Drama accounting for another 11.6 per cent. In the Adult hours, Sports (this time Sports Events predominated) accounted for 21.6 per cent of Canadian production, closely followed by Music — mostly Popular and Dance — with 21.3 per cent. Variety for the General Audience (with 12.3 per cent) and Drama for the General Audience (with 11.0 per cent) also received substantial shares of Canadian production.

TV: ENTERTAINMENT-TYPE PROGRAMMES AS PERCENTAGE OF TOTAL CANADIAN PROGRAMME PRODUCTION IN EACH TIME SEGMENT, ALL STATIONS

<i>Class of Programme</i>	<i>General Audience Hours</i>	<i>Children Hours</i>	<i>Daytime Hours</i>	<i>Adult Hours</i>
Fine Arts and Literature	2.3	—	3.5	—
Dance	—	—	—	1.2
Music — General Audience — Total	10.7	2.1	0.6	21.3
Serious	1.5	0.1	—	4.1
Light	0.4	0.3	—	3.0
Popular and Dance	3.8	1.6	—	12.5
Folk, etc.	5.0	0.1	0.6	1.7
Drama — General Audience — Total	8.4	1.0	—	11.0
Serious	0.7	—	—	7.3
Domestic	4.7	—	—	0.8
Comedy	2.5	—	—	1.6
Crime, Western, etc.	*	0.7	—	0.9
Romantic	—	—	—	—
Musical Comedy	0.5	—	—	—
Other	—	0.3	—	—
Drama — Children's — Total	1.6	11.6	0.9	—
Crime, etc.	1.1	0.5	—	—
Comedy	0.1	3.6	0.3	—
Fairy Tales	0.3	2.9	0.4	—
Serious	0.1	1.9	—	—
Other	—	2.7	0.2	—
Variety — General Audience	4.2	1.6	—	12.3
Variety — Children's	0.9	41.1	3.2	—
Other Children's Programmes	0.7	5.8	0.1	—
Personalities	4.2	1.2	—	1.2
Quiz, etc. — General Audience	3.4	0.7	3.4	1.3
Quiz, etc. — Children's	1.1	0.9	—	—
Sports — Total	11.6	3.3	1.2	21.6
News	9.3	3.0	—	3.6
Events	2.3	0.3	1.2	18.0
Total Entertainment-type	49.1	69.3	12.9	69.9

* Less than .05 per cent.

Source of data: Table 13-A-2 in Series IV through VII.

TV Service for the Audience Time Segments

Different station classes used their Canadian production resources differently. Space does not permit pursuit of this line of enquiry further than to cite as an example the Children hours. In them Children's Variety programmes accounted for 41.1 per cent of all Canadian TV programme production. Only the English stations produced any Children's Variety in this time segment. On the CBC English stations this programme class accounted for 56.4 per cent of all Canadian programme production, and on the private English, 45.5 per cent. For all Canadian TV stations 11.6 per cent of their own production in this time segment went into Children's Drama. Each class of station had between 10.8 and 14.5 per cent Children's Drama, but there were interesting differences in its composition. Thus, Comedy Drama was the largest class of Children's Drama produced by the English stations in the children hours, while Serious Drama and Fairy Tales were in first place on the French stations.¹ (See Table V-13 A-1).

Origin of Programmes Within Canada

There were marked differences between the audience time segments in the proportions of programming on all Canadian TV stations which were network, recorded local and local live in origination, as may be observed from the following tabulation:

TV: PER CENT OF TOTAL TIME ORIGINATED AS NETWORK, RECORDED LOCAL, AND LOCAL LIVE FOR ALL CANADIAN STATIONS, TOTAL FOR THE WEEK AND FOR EACH AUDIENCE TIME SEGMENT

	Total for the Week	General Audience Hours	Children Hours	Daytime Hours	Adult Hours
Network	60.2	65.2	64.8	11.5	65.0
Recorded Local	27.5	21.5	22.8	54.6	29.4
Local Live	12.3	13.3	12.4	33.9	5.6
Total	100.0	100.0	100.0	100.0	100.0

Source of data: Tables II-6 and IV through VII-6.

¹ Parallel analyses of the composition of programmes imported from the United States and from other countries may be done for the different time segments, the different classes of stations and the different classes of programmes by referring to the basic tabulations. (See Tables 13A-1 through 13C-2 in Series IV through VII).

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Close to two-thirds of all the programmes were network for all time segments except the Daytime hours when only about one-tenth were network. Between 20 and 30 per cent of all programme time was recorded local in all time segments except the Daytime hours when recorded local constituted more than half of total programme time. Local live programming was least in the Adult hours, when it amounted to only 5.6 per cent and largest in the Daytime hours when it was one-third of the total. In the other two time segments, local live amounted to about one-eighth of all programming.

Distinctive patterns emerge for the CBC and private stations in both language services as is shown in the following tabulation:

TV: PER CENT OF TOTAL PROGRAMME TIME ORIGINATED AS NETWORK, RECORDED LOCAL AND LOCAL LIVE, TOTAL FOR THE WEEK AND FOR EACH AUDIENCE TIME SEGMENT, BY CLASS OF STATION

	Total for the Week	General Audience Hours	Children Hours	Daytime Hours	Adult Hours
<i>Network:</i>					
CBC — English	68.3	73.1	83.0	40.3	64.5
Private — English	54.5	59.3	57.9	3.4	61.9
CBC — French	98.6	97.1	100.0	100.0	100.0
Private — French	64.2	70.5	44.4	—	73.4
<i>Recorded Local:</i>					
CBC — English	24.6	15.7	17.0	57.9	28.9
Private — English	31.2	26.1	26.1	54.5	32.6
CBC — French	1.4	2.9	—	—	—
Private — French	18.5	10.5	27.7	47.8	20.1
<i>Local Live:</i>					
CBC — English	7.1	11.2	—	1.8	6.6
Private — English	14.3	14.6	16.0	42.1	5.5
CBC — French	—	—	—	—	—
Private — French	17.3	19.0	27.9	52.2	6.5

Source of data: Tables II-6 and IV through VII-6.

As would be expected the CBC stations in both language services broadcast a larger proportion of their programmes in the form of network programmes than did the private stations in every time segment. Both recorded local and local live programmes were used more in all time segments by private stations than by CBC stations — with two exceptions. In the Daytime hours, CBC English broadcast

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slightly more recorded local than did private English. And in the Adult hours, CBC English used slightly more local live programming than did the private English.

Looked at somewhat differently this tabulation tells us that CBC English stations relied on network programmes more during the Children hours, (when 83.0 per cent of programmes were network) than in any other time segment, and that they used them least in the Daytime hours (40.3 per cent). The private English used network programmes to about the same degree in the Adult hours (61.9 per cent), the General Audience hours (59.3 per cent) and the Children hours (57.9 per cent). They used practically no network programmes in the Daytime hours (3.4 per cent). French CBC stations were entirely programmed with network material in all time segments except the General Audience hours and in them 97.1 per cent of their time was network. The private French relied on network programmes for almost three-fourths of their Adult and General Audience hour programming, but used them for only 44.4 per cent of their Children hours and none of the Daytime hours.

Recorded local programming was used most by the CBC and private English stations in the Daytime hours (when more than half the time was devoted to it), and least in the General Audience hours. The same was true of the private French stations, except that they used generally lower percentages of recorded local material than did the English. No recorded local material was used on the CBC French except for 2.9 per cent of the General Audience hours.

Local live programming was used most by the CBC English in the General Audience hours (11.2 per cent) and by the private English in the Daytime hours (42.1 per cent). The lowest usage of local live for CBC English was in the Children hours when none was used, and for private English in the Adult hours (5.5 per cent). Private French programmed more than half (52.2 per cent) of their Daytime hours with local live material but only 6.5 per cent of their Adult hours. No local live programme material appeared on the CBC French stations.

The question may be raised as to the relative use of network, recorded local materials and local live programming by the different classes of stations in the different audience time segments for

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entertainment-type as compared with information-orientation-type programming. The following tabulation attempts an answer to this question:

TV: PER CENT OF ENTERTAINMENT-TYPE AND INFORMATION-ORIENTATION-TYPE PROGRAMMING ORIGINATED AS NETWORK, RECORDED LOCAL AND LOCAL LIVE BY CLASS OF STATION AND AUDIENCE TIME SEGMENT

	<i>General Audience Hours</i>	<i>Children Hours</i>	<i>Daytime Hours</i>	<i>Adult Hours</i>
<i>Network:</i>				
CBC English — Entertainment-type ..	71.2	81.8	11.6	60.2
Information-orientation-type	76.8	89.5	94.9	84.8
Private English — Entertainment-type ..	59.1	56.5	3.3	59.9
Information-orientation-type	59.9	63.3	3.5	70.4
CBC French — Entertainment-type ..	97.2	100.0	—	100.0
Information-orientation-type	97.1	100.0	100.0	100.0
Private French — Entertainment-type ..	68.0	63.0	—	72.3
Information-orientation-type	74.9	—	—	77.6
<i>Recorded Local:</i>				
CBC English — Entertainment-type ..	20.5	18.2	88.4	34.2
Information-orientation-type	6.8	10.5	—	3.7
Private English — Entertainment-type ..	31.7	31.6	90.4	37.4
Information-orientation-type	10.7	4.8	4.8	8.6
CBC French — Entertainment-type ..	2.8	—	—	—
Information-orientation-type	2.9	—	—	—
Private French — Entertainment-type ..	11.9	26.3	100.0	25.2
Information-orientation-type	8.0	31.0	—	2.0
<i>Local Live:</i>				
CBC English — Entertainment-type ..	8.3	—	—	5.6
Information-orientation-type	16.4	—	5.1	11.5
Private English — Entertainment-type ..	9.2	11.9	6.3	2.7
Information-orientation-type	29.4	31.9	91.7	21.0
CBC French — Entertainment-type ..	—	—	—	—
Information-orientation-type	—	—	—	—
Private French — Entertainment-type ..	20.1	10.7	—	2.5
Information-orientation-type	17.1	69.0	100.0	20.4

Source of data: Tables B-3 through E-3.

To tease the significance out of this complex table, attention is directed first to the block headed "network". It is evident that the CBC English stations relied more on the network for information-orientation-type programming than for entertainment-type programming in all four time segments. Little difference is noted between the extent to which the private English used the network for the two types of programming in the different time segments. Except for the Daytime hours the same is true for the CBC French and in the Daytime hours these stations were on the air only for a total of a couple of hours. The private French depended entirely on the network for their Children hour entertainment-type programming, but tended to draw more

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heavily on it for information-orientation-type material than for entertainment-type material in the General Audience and Adult hours. The indication noted in Chapter III that the CBC stations in both language services drew more heavily on the network than the private stations for both types of material held true for each time segment.

It was remarked in Chapter III that recorded local origination was used more by the private than by the CBC stations in both language services and for both entertainment- and information-orientation-type programming. The above table shows that this was true for all of the time segments with one exception; that being the Children hours when for information-orientation-type materials the CBC English stations used recorded local material relatively more than the private English.

In all time segments, the CBC English stations used proportionately less local live material in information-orientation-type programmes than did the private English. The same was true for entertainment-type programmes except in the Adult hours. The proportion of local live was higher in information-orientation-type programming than in entertainment-type programming for both CBC and private English stations in all time segments, and for private French stations in all segments except the General Audience hours. There was no local live programming of either type on the CBC French stations.

At this point it becomes unfeasible to explore textually the rich data in the basic tables.¹ To provide a small sample of the kind of analysis possible with these basic data, the illustrative material presented in Chapter III is carried a step further. Noted there were the percentages of local live, recorded local and network origination for the several classes of information-orientation-type programming for the week as a whole for all Canadian TV stations. At this point the corresponding percentages of individual programme classes which were originated as local live programming for each of the audience

¹ Detailed data are presented in Tables 19 to 23 of the time segment tables (which are numbered IV through VII) for the number of minutes of programming originated by network, by recorded local and by local live modes of origination for each class of station. The percentage which network, recorded local and local live were of the total for each class of programme for each class of station is shown in Tables 24 to 28 of the time segment tables. And for readers who may wish to approach the data from the standpoint of class of programmes rather than class of station, these percentages are also presented in the analytical Tables B-4-1 to E-4-1.

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time segments for the English and French stations is shown in the following table. One gains an impression of diversity and lack of standardized pattern. In this table the zero was used to indicate the absence of local live where some programmes were produced and a dash (—) is used to indicate that no programmes at all were broadcast in the programme class. Perhaps the only general tendency discernible is the fact that the English stations offered larger proportions of local live than the French in most programme classes and most time segments. The only exceptions to this generalization were for Miscellaneous Information, Merchandising, and Nature and Science in the General Audience hours, and for Canadian Activities and Heritage in the Children hours. It may also be noted that for the English stations, local live production of information-orientation programming was concentrated most in the Daytime hours. In this time segment, local live was the dominant form of programming in all but two of the categories in which programmes were broadcast (Merchandising and Foreign Lands and Peoples).

TV: PER CENT OF EACH INFORMATION-ORIENTATION-TYPE PROGRAMME CLASS ORIGINATED AS LOCAL LIVE FOR ALL ENGLISH AND ALL FRENCH STATIONS IN EACH AUDIENCE TIME SEGMENT

	General Audience Hours		Children Hours		Daytime Hours		Adult Hours	
	Eng- lish	French	Eng- lish	French	Eng- lish	French	Eng- lish	French
News and Weather	74.7	25.1	97.4	—	100.0	—	41.9	28.6
Nature and Science	5.5	11.8	—	0	—	—	0	—
Foreign Lands and Peoples	0	0	0	0	10.3	—	0	0
Political and O.C.P.A.	100.0	0	0	—	—	—	3.4	0
Social and Human Relations	2.4	3.0	0	—	100.0	—	0	0
Miscellaneous In- formation	0	100.0	—	—	100.0	—	0	—
Canadian Activities	12.7	3.0	14.3	20.0	59.8	—	5.8	0
"Feedback" Pro- gramme	—	—	100.0	—	—	—	—	—
Religion	11.3	4.6	—	0	100.0	—	9.9	—
Agriculture, etc.	10.8	0	—	—	100.0	—	100.0	—
Family Living, etc....	23.8	14.4	87.1	71.4	84.8	83.1	25.4	0
Family Living	21.9	9.1	86.8	71.4	86.9	83.1	19.5	0
Merchandising	32.6	100.0	100.0	—	36.5	—	27.4	—
Youth Educational Programmes	1.7	0	0	0	0	—	0	—
Programme Promo- tion	61.4	16.3	100.0	—	51.0	—	100.0	—

Source of data: Tables 26 in series IV through VII.

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The Origin Within Canada of Programmes of Different Nationality of Source

In Chapter III it was pointed out that while only about half of all English network programming had a Canadian source, almost nine-tenths of the French network programming was produced in Canada. It was found that the distinction between CBC and private stations with respect to their use of Canadian, United States and other nationality programming was not marked. That analysis related to the week as a whole, and the first purpose now is to ascertain the extent to which class of station differences mark the network programming by country of source for the different audience time segments. The following tabulation shows these data. The network programmes of the English stations, both CBC and private, relied most on Canadian-produced network materials in the Daytime hours, and least in the General Audience hours. In the former, the network programming was 100 per cent Canadian in source on the CBC stations and 89.2 per cent Canadian on the private stations. In the latter, they were 42.3 and 34.9 per cent Canadian, respectively. In the General Audience hours and the Daytime hours, CBC English stations carried a substantially higher proportion of Canadian-produced network programmes than did the private English. But in the Children hours the private stations broadcast a substantially larger proportion of such programmes than did the CBC stations. In the Adult hours the proportions for both classes of English stations were close together — around 57 to 59 per cent. The French stations of the CBC used Canadian material completely in the Children hours and the Daytime hours. The lowest ratio of Canadian to all network programming on the two classes of French stations was found in the Adult hours when the CBC ratio fell to 74.8 per cent and the private station ratio, to 86.0.

In the English service, the time segment with the heaviest dependence on United States-produced network materials was the General Audience hours when such material provided 55.6 per cent of the CBC and 63.3 per cent of the private stations network programming. The time segment with the lowest dependence on United States materials was the Daytime hours and the next lowest the Children hours. The CBC English stations used a proportion of United

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States network materials almost twice as high as that of the private English in the Children hours. In two of the remaining time segments, the private stations carried a higher proportion of United States network materials than did the CBC stations. In the fourth, the Adult hours, both had about the same proportion.

TV: PER CENT OF NETWORK PROGRAMMING IN EACH TIME SEGMENT WHICH WAS PRODUCED IN CANADA, IN THE UNITED STATES, AND IN OTHER COUNTRIES, BY CLASS OF STATION

	General Audience Hours	Children Hours	Daytime Hours	Adult Hours
<i>Produced in Canada</i>				
CBC — English	42.3	61.3	100.0	57.6
Private — English	34.9	85.0	89.2	59.0
CBC — French	91.2	100.0	100.0	74.8
Private — French	90.0	91.7	—	86.0
<i>Produced in United States</i>				
CBC — English	55.6	28.3	—	42.4
Private — English	63.3	15.0	10.8	41.0
CBC — French	2.9	—	—	2.9
Private — French	8.8	8.3	—	10.2
<i>Produced in Other Countries</i>				
CBC — English	2.1	10.4	—	—
Private — English	1.8	—	—	—
CBC — French	5.9	—	—	22.3
Private — French	1.2	—	—	3.8

Source of data: Tables 7-A in series IV through VII.

The French stations depended much less than the English on United States-produced network materials. The CBC French used such materials in only the General Audience and Adult time segments, where they amounted to less than 3 per cent of the programming. The private French stations used United States material markedly more for 10 per cent of their Adult hour and 8 per cent of their General Audience and Children hour network programming.

Network programmes produced in other countries amounted to quantitatively impressive proportions only in the programming of the CBC stations. The CBC French stations employed them for almost one-fourth (22.3 per cent) of the Adult hours, and 5.9 per cent of the General Audience hours. The CBC English stations used such materials for one-tenth of their Children hour programming. None of the other country materials were broadcast from networks in the Daytime hours by any class of station, none in the Adult hours by the English stations, and none in the Children hours by any class of station except CBC English.

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Recorded local programmes stood second to network programmes in quantitative importance. The national source of the recorded local programme material was as follows:

TV: PER CENT OF RECORDED LOCAL PROGRAMMING IN EACH TIME SEGMENT WHICH WAS PRODUCED IN CANADA, IN THE UNITED STATES AND IN OTHER COUNTRIES, BY CLASS OF STATION

	<i>General Audience Hours</i>	<i>Children Hours</i>	<i>Daytime Hours</i>	<i>Adult Hours</i>
<i>Produced in Canada</i>				
CBC — English	12.3	—	—	—
Private — English	4.4	10.1	2.2	2.6
CBC — French	50.0	—	—	—
Private — French	25.2	—	—	10.2
<i>Produced in United States</i>				
CBC — English	80.1	94.9	100.0	83.7
Private — English	88.8	88.9	95.8	90.0
CBC — French	—	—	—	—
Private — French	28.9	93.8	28.1	27.7
<i>Produced in Other Countries</i>				
CBC — English	7.6	5.1	—	16.3
Private — English	6.8	1.0	2.0	7.4
CBC — French	50.0	—	—	—
Private — French	45.9	6.2	71.9	62.1

Source of data: Tables 7-A in series IV through VII.

Canadian-produced recorded material broadcast locally was a substantial proportion of the total recorded local material in only one audience time segment: the General Audience hours. In them, it represented half of the recorded local broadcast time of the CBC French stations and one-fourth of the recorded local broadcast time of the private French. It also represented one-eighth of the recorded local broadcast time of the CBC English stations, and 4.4 per cent of such time on the private English. This last group of stations carried some recorded local material of Canadian source in every time segment and was the only class of station to do so. None appeared in the other three time segments on the CBC stations in either language service. Ten per cent of the recorded local material broadcast by the private French stations in the Adult hours was of Canadian origin.

United States sources accounted for about nine-tenths or more of the recorded local broadcast material on the private English stations in all four time segments, with the highest proportion (95.8 per cent) in the Daytime hours. Such material provided between four-fifths and

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100 per cent of all recorded local broadcast time for the CBC English stations in every time segment. In both the Children hours and the Daytime hours the CBC English stations broadcast a higher proportion of their recorded local material from United States sources than did their private counterparts; in the remaining two time segments the reverse was true. The only time segment in which United States sources provided a predominant portion of the recorded material broadcast locally for the private French stations was the Children hours: in them more than nine-tenths of the recorded material broadcast locally was of United States origin. In the remaining three time segments for those stations between 27 and 29 per cent of the recorded material came from the United States. No United States materials were included in the recorded local broadcasts of the CBC French stations.

Other Countries provided recorded materials for local broadcasts in substantial proportions for the CBC French stations in the General Audience hours only, and for the private French in all time segments. This was so especially in the Daytime segment when 71.9 per cent of the recorded material came from other countries. The CBC English stations used such material for about one-sixth of their Adult hour recorded local broadcast time and smaller proportions in the General Audience and Children hours. The private English stations used small proportions of other countries' recorded material in every time segment but never more than the 7.4 per cent in the Adult hours.

Chapter V

Sound Radio Service for the Week as a Whole

Section I—The Amount and Cultural Context of Sound Radio Programming

THIS section of the report describes briefly the amount of sound radio service provided by the several classes of Canadian stations and examines the commercial and non-commercial elements in the context of this programme service.

Time on the Air

The 62 radio stations studied broadcast a total of 7,866 hours during the week of January 15-21, 1956. Of this total, seven-tenths were from English stations and three-tenths from French stations. CBC stations (English and French) contributed one-tenth of the total and the private stations nine-tenths. Although the average time on the air for all 62 stations was about 127 hours during the week, there were some differences shown by the various classes of stations. The following table shows the median time on the air for the classes of stations. The CBC French stations were on the air the shortest hours (115 hours) and the private English unaffiliated stations the longest (131 hours).

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SOUND RADIO: MEDIAN STATION TIME ON THE AIR FOR THE VARIOUS CLASSES OF STATIONS

<i>Class of Station</i>	<i>Median Time on the Air (in hours)</i>
English Stations:	
CBC Trans-Canada	120
CBC Dominion	123
Private Trans-Canada	126
Private Dominion	131
Private Unaffiliated	131
French Stations:	
CBC French	115
Private French Network	118
Private French Unaffiliated	123

Source of data: Table II-1.

Not all of the programming was in the language designation of the stations. Programmes with titles in the "opposite" language¹ represented 5.5 per cent of all French station programming and 0.03 per cent of all English station programming. The larger portion of the opposite programming on the French stations was found among the unaffiliated French stations where it amounted to 6.8 per cent of total programme time. On the private French network stations, 5.4 per cent of programme time had English titles.² Only two English stations carried French programmes one of which was a CBC and the other an unaffiliated station.³

¹These were programme titles representing programmes broadcast in the opposite language. If there was reason to believe that while the title was in the opposite language the programme content was in the basic language of the station, the programme was excluded from this tabulation.

²The stations and proportions of weekly total time in opposite language were:

<i>Private Network Affiliates:</i>	<i>Per cent</i>	<i>Unaffiliated French:</i>	<i>Per cent</i>
CFRG, Gravelbourg	3.7	CHEF, Granby	4.9
CJEM, Edmundston	11.8	CKRS, Jonquiere	1.6
CHNC, New Carlisle	2.1	CKBM, Montmagny	1.3
CJBR, Rimouski	2.9	CHRC, Quebec	1.4
CHLT, Sherbrooke	0.2	CHRL, Roberval	0.7
CKSB, St. Boniface	0.8	CKVL, Verdun	34.9
CHGB, Ste. Anne, etc.	2.1		
CKVD, Val d'Or	25.5		

³The CBC station CBW, Winnipeg, 0.6 per cent and the unaffiliated private station, CKBC, Bathurst, 0.9 per cent.

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Commercial Auspices of Canadian Sound Radio

Because the aggregation of the various classes of stations to provide a picture of all Canadian radio provides somewhat of a fiction, the following analysis will concentrate upon the differences between the classes. The per cent of time in each class of station which was devoted to commercial programmes is shown in the table below.

SOUND RADIO: COMMERCIAL PROGRAMMES AS A PERCENTAGE
OF TOTAL TIME, BY CLASS OF STATION

	<i>Per cent Commercial</i>
English Stations	
CBC Trans-Canada	15.4
CBC Dominion	10.6
Private Trans-Canada	62.4
Private Dominion	57.0
Private Unaffiliated	67.4
French Stations	
CBC French	22.3
Private French Network	47.4
Private French Unaffiliated	51.4

Source of data: Table II-6.

There was a greater proportion of commercial programmes on the private stations than on the CBC stations by a margin of three and one-half to one. And, whereas the CBC English stations carried less commercial programmes than did the CBC French, the private English stations showed consistently higher proportions of commercial programmes than did the private French. The medians generally conform to the means. The extremes were represented by CKEY (Toronto) in the private English unaffiliated group which devoted 90 per cent of its time to commercial programmes, and CJBC (Toronto) the CBC Dominion station with 10.6 per cent. Among the French stations, the high was represented by CHRC (Quebec) in the private French unaffiliated group (with 60.7 per cent commercial programmes) and the low by CBAF (Moncton) with 22.2 per cent for the CBC French.

Advertising Material

All interrupting commercial announcements within programmes or in station breaks represented 8.4 per cent of the time Canadian sound radio stations were on the air. This amounted to a total of 664 hours of advertising material. The highest proportion of advertising

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time was found on the private English unaffiliated stations which devoted 10.4 per cent of their time to advertising matter. The CBC stations ranked lowest with 2.4 per cent, 2.5 per cent and 3.8 per cent, respectively, for the CBC Dominion, CBC Trans-Canada, and CBC French stations. (See Table II-8).

The individual station figures support the analysis of the station classes. Thus, stations devoting the most time to interrupting advertising were in the private English unaffiliated group. CKEY (Toronto) had 17.1 per cent, CJON (St. Johns), 15.8 per cent, and CFRB (Toronto), 15.7 per cent. The only other station which came close to these private English unaffiliated stations was CHAB (Moose Jaw) in the private Dominion group with 15.4 per cent advertising. Among the French stations also, the private unaffiliated group had the highest proportion of advertising matter with CKVL (Verdun) so using 11.7 per cent of its broadcast time. Second place on the French-language stations was held by private French Network stations CJBR (Rimouski) and CHRC (Quebec) both with 10.1 per cent of their total time devoted to advertising. (See Table II-9).

Some programmes were found on both TV and radio which were themselves advertisements. Such programmes — usually identifiable as the "spiel" of a pitchman — should be added to the interrupting advertisement time already discussed if a total of advertising time is to be approximated. The total time devoted to these Merchandising programmes (class 13b) for each of the classes of station is shown in the second column of the following table:

SOUND RADIO: ADVERTISING TIME AS A PERCENTAGE OF TOTAL TIME,
BY CLASS OF STATION

Class of Station	Percentage of Total Time in:		
	Interrupting Advertisements	Merchandising Programmes	Total Measured Advertising
English Stations			
CBC Trans-Canada	2.5	—	2.5
CBC Dominion	2.4	—	2.4
Private Trans-Canada	9.9	0.3	10.2
Private Dominion	9.4	0.5	9.9
Private Unaffiliated	10.4	0.4	10.8
French Stations			
CBC French	3.8	—	3.8
Private French Network	7.4	0.3	7.7
Private French Unaffiliated	7.3	0.9	8.2

Source of data: Tables II-8, II-2, II-3, II-4 and II-4-A.

Sound Radio Service for the Week as a Whole

No merchandising programmes were broadcast by CBC stations in either language service. They were found on 36 of the 55 private stations studied, including three of the eight private Trans-Canada, 12 of the 16 private Dominion, and 10 of the 14 unaffiliated English stations. Four of the nine private French Network affiliates and seven of the eight unaffiliated French stations also carried them. For the most part such programmes represented only traces of time, as they amounted to one per cent or more of total time on only 10 of the 36 stations which broadcast them. CHAB (Moose Jaw) with 3.8 per cent had the largest proportion, followed by CJAD (Montreal) with 2.6 per cent.

When one adds the time in Merchandising programmes to that in interrupting advertising, the total of all measured advertising was highest for the unaffiliated English stations — 10.8 per cent, with the Trans-Canada and Dominion affiliates standing close behind. The station with the largest proportion of measured advertising appears to have been CHAB (Moose Jaw) with 19.2 per cent of total time. Next highest among the English stations were CKEY (Toronto) with 17.4 per cent and CJON (St. Johns) with 16.3 per cent. For the French stations, the highest percentage of measured advertising was CKVL (Verdun) with 12.0 per cent, followed by CHRC (Quebec) with 11.3 per cent.

The total advertising on sound radio undoubtedly exceeded these measured quantities. The reasons are two-fold. In the first place, it was necessary to assume that advertising in sponsored programmes did not exceed the maxima specified in CBC regulations (see Chapter I). There is reason to suspect that this may result in under-stating the actual amount of advertising. In the second place, it was not possible under the conditions of a programme log study to identify or measure the amount of "integrated" advertising imbedded in programme material. Such advertising on sound radio consists of the mention of product or service names, the names of enterprises, songs in which advertising messages are worked into the lyrics, etc.

Sound Radio Advertising Time and CBC Regulations

With some stations showing much higher proportions of advertising than others, the question may be asked as to whether these stations were in violation of CBC regulations governing the amount

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of advertising matter to be presented. In a check of the 10 stations with the highest percentage of advertising time, apparent violations of Section 7 (2) of the CBC Regulations for Sound Broadcasting Stations in the absence of special permission from the CBC were found on 5 of the 10 stations. On three of the five stations with violations (CFNB, Fredericton, CFCN, Calgary, and CKOY, Ottawa), there were no regular or extreme violations. In an effort to utilize the maximum permissible advertising time in spot announcements, these three stations had only occasional periods where the total time in these announcements exceeded the four minute limit during a 15 minute segment by 15 to 30 seconds, and where the number of spot announcements exceeded the maximum of five by one or two.

On two of the stations, apparently extreme violations took place. On one station (CKPR, Fort William) between four and seven of nine regular daily programmes contained violations each day of the week (except Saturday and Sunday). On those programmes the maximum number of permissible announcements was exceeded by from one to six announcements, and the four minute time limit per fifteen minute segment was exceeded by more than 70 per cent. The total time consumed in announcements during one 22 minute programme was 10 minutes and 50 seconds. On the other station with regular violations (CKEY, Toronto), there were four 15-minute periods between 7:15 and 9:45 a.m. every day, Monday through Friday, in which the regulations were apparently violated. In one of these periods there were 10 spot announcements with a total duration of more than eight minutes — or 100 per cent more than the regulations permit.

All violations found were on private English stations. Of the five stations with violations, two were Trans-Canada affiliates (including one of the extreme cases), two were Dominion affiliates, and one was unaffiliated (one of the extreme cases). All CBC stations and all French stations checked were without apparent violations.

Non-Commercial Community Service Announcements

As in the case of the TV analysis, a detailed inspection of non-commercial community service announcements provides little aside from the generalization that there was undoubtedly more of this material than was reported on the programme logs. As a proportion

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of total time on the air, no station reported more than 0.6 per cent of its time in these announcements. And some stations showed no such announcements. The stations reporting the highest proportions of time were CKRC, Winnipeg (private Dominion), with 0.61 per cent and CBW, Winnipeg (CBC Trans-Canada), with 0.53 per cent. (See Tables II-8 and II-9).

One clue to the extent of unreported non-commercial community service announcements was provided by an analysis of information received from CBC English stations concerning such announcements they had broadcast in the study week. This information indicated they had broadcast a total of 47.7 minutes in non-commercial community service announcements, as compared with a total of 41.9 minutes reported on their programme logs. If this indeed be the measure of under-reporting on the programme logs of all stations, the effect of adjusting the log data upwards by one-sixth is still to leave the adjusted total at 0.7 per cent. Apparently non-commercial community service announcements are not often broadcast.

Section 2—Programmes in the Week

The Most General View of Sound Radio Programmes

It is equally true for sound radio as for TV (see Chapter III) that a programme which provides entertainment to one man may well provide information and orientation (or education) to another, and that a single programme may to different degrees provide different listeners with information, orientation, and entertainment. Nevertheless, it is of some value to bring together in groups those classes of programmes which for most of the people, most of the time, represent sources of either entertainment on the one hand, or information and orientation on the other hand. Those groupings are identical to those used in Chapters III and IV but are here reproduced for the convenience of the reader:

Information—Orientation—Type Programme Classes

- News and Weather
- Nature and Science
- Foreign Lands and Peoples
- Political and Other Controversial Public Affairs
- Social and Human Relations

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Information — Orientation — Type Programme Classes—Con-

Miscellaneous Information
Canadian Activities and Heritage
"Feedback" Programmes
Religion
Agriculture, Fisheries, etc.
Family Living and Shopping
Youth Educational Programmes
Programme Promotion

Entertainment — Type Programme Classes

Fine Arts and Literature
Dance
Music
Drama
Variety
Personalities
Quiz, Games, and Contests
Sports
Children's Drama
Children's Variety
Children's Quiz, Games, and Contests
Other Children's Programmes

As so defined, entertainment-type programmes amounted to almost three-fourths (73.6 per cent) of all Sound Radio programming on the 62 stations in the study week. Stating the same data differently, information-orientation-type programmes provided one-fourth (26.4 per cent) of the total programming on the 62 stations studied.

In descending order according to proportion of entertainment-type programming the various classes of sound radio stations were as follows:

	<i>Per cent</i>
CBC Dominion	86.9
Private English unaffiliated	76.5
Private French unaffiliated	76.2
CBC French	73.9
Private Dominion	73.7
Private French Network	71.0
Private Trans-Canada	71.0
CBC Trans-Canada	63.7

It is interesting to note that one CBC English network stood at the top of the list as most concerned with entertainment, and the other at the bottom. If one leaves aside these extreme cases, the remainder

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of the station classes fell within a narrow range in which the unaffiliated stations in both languages were at the top and the private Trans-Canada and private French-Network affiliates, at the bottom. No clear-cut relation between proportion of commercial programmes and proportion of entertainment-type programmes, such as was noted for TV stations, appears for sound radio.

The Relative Amounts of Different Classes of Sound Radio Programmes

Entertainment-Type Programmes

Music on all Canadian sound radio stations in the sample averaged 56.5 per cent of total time on the air for the week studied and was by far the predominant class of entertainment-type programmes. Attention is, therefore, first directed to music programmes. The following table shows their composition.

SOUND RADIO: MUSIC PROGRAMMES AS A PER CENT OF TOTAL TIME BY CLASS OF STATION FOR THE WEEK AS A WHOLE

Class of Station	Total Music	Serious	Light	Popular and Dance	Folk and Western	With Readings of Prose and Poetry
English Stations:						
CBC Trans-Canada	40.8	16.2	10.5	8.4	5.7	0
CBC Dominion	72.8	11.8	2.5	50.7	6.7	1.1
Private Trans-Canada	47.8	3.8	5.9	31.8	6.3	*
Private Dominion	58.1	2.7	4.2	41.6	8.6	1.0
Private Unaffiliated	61.9	0.6	3.9	49.3	7.9	0.2
French Stations:						
CBC French	46.7	17.5	8.7	19.5	1.0	0
Private French Network ..	50.5	10.7	5.6	30.5	3.7	0
Private French Unaffiliated	66.2	3.1	5.6	53.5	4.0	*

* Less than .05 per cent.

Source of data: Tables II-2, 3, 4, and 4A.

Aside from the CBC Dominion station, the private unaffiliated stations in both language services devoted higher proportions of their time to music than did the CBC and affiliated stations.

Although the CBC Trans-Canada and CBC French used a smaller proportion of their time for all music than did the other classes, they showed much higher proportions in the Serious and Light Music categories. Both of these CBC groups used well over

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half of their total music time for Serious and Light Music, while CBC Dominion and all the private station groups used Popular and Dance Music for from three-fifths to five-sixths of all their Music time. In the Folk, Western, etc., Music category all English-language stations (CBC and private) were around six to eight per cent, whereas the French-language stations had between one and four per cent of their broadcast time in this class. The CBC Dominion station and private Dominion affiliates were the only classes showing more than a trace of Music with Light Readings of Prose and Poetry. Music programmes, therefore, seemed to display a pattern depending upon affiliation or non-affiliation more than upon language-service.

Entertainment-Type Programmes Other Than Music

Drama programmes (for both the general and child audience) ranked second to Music on five of the eight station classes as may be seen in numbered table 17. Sports programmes were second to Music on the remaining three classes: CBC Dominion, private Dominion, and private French unaffiliated. Differences in attention to Drama appear to have been associated with network status rather than with language classes. Thus, CBC French stations led all classes of stations in using one-sixth of their total time for Drama, while those private stations affiliated with the French Network used a little less than one-tenth of their air-time for it. Drama programmes made up one-tenth of the time of the Trans-Canada network stations, both CBC and private. They amounted, however, to only 4.5 per cent and 2.6 per cent of the time of the private and CBC Dominion stations, respectively. Unaffiliated stations (English and French) broadcast only relatively small proportions of Drama programmes (4.6 and 2.7 per cent, respectively). In the four classes of stations where Drama programmes accounted for as much as one-tenth of total time on the air, Domestic Drama (primarily the "soap opera" variety) amounted to at least one-half of this total.

Other than Drama and Music, only Sports on the private Dominion stations provided as much as five per cent of total programming on any class of station. Sports was the third largest entertainment class of programme on the private Trans-Canada and private English unaffiliated stations.

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Having explored the larger entertainment-type programme classes, it is in order now to examine the smaller but culturally valuable programme classes. In doing so, the convention used in the analysis of TV programmes may be made applicable here, namely that a programme class with 1.0 per cent or more of total programme time will be arbitrarily regarded as present in significant quantity, and that below that level it may be spoken of as a "trace". By this standard significant proportions of Fine Arts and Literature appeared on five of the eight classes of sound radio stations. On the CBC Trans-Canada, CBC French, and private French Network affiliates, this class of programme ranked third only behind Music and Drama, and received between three and five per cent of total time. It also appeared in significant quantity on the CBC Dominion station and the private Trans-Canada stations. Serious Music has been dealt with previously; children's programmes and the sub-classes of Drama will be discussed below. We turn, therefore, to other kinds of entertainment-type programming.

Variety programmes (both those addressed to the general audience and to children) made up between two and three per cent of the total programming of every station class except two (private Trans-Canada affiliates with 4.1 per cent, and private French unaffiliated with 1.0 per cent). Quiz, Games, and Contests programmes made up between 1.5 and 1.8 per cent of all programming on all private station classes (English and French).

NUMBERED TABLE 17

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES (EXCLUDING MUSIC), BY CLASS OF STATION FOR THE WEEK AS A WHOLE

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
Drama	11.0	Sports	3.6
Fine Arts	4.8	Drama	2.6
Variety	2.9	Variety	2.4
Sports	2.9	Personalities	2.0
Personalities	0.7	Fine Arts	1.8
Other Children's	0.6	Other Children's	1.6
Dance	0	Dance	0
Quiz, etc.	0	Quiz, etc.	0

Source of data: Tables II-2, II-3, II-4 and II-4-A.

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NUMBERED TABLE 17—*Con*

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES (EXCLUDING MUSIC), BY CLASS OF STATION FOR THE WEEK AS A WHOLE—*Con*

<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
Drama	10.6	Sports	5.1
Sports	4.4	Drama	4.5
Variety	4.1	Variety	2.2
Quiz, etc.	1.6	Quiz, etc.	1.8
Fine Arts	1.1	Personalities	1.2
Personalities	0.8	Fine Arts	0.4
Other Children's	0.6	Other Children's	0.3
Dance	0	Dance	0
<i>Private — English</i>			
<i>(Unaffiliated)</i>	<i>Per cent</i>	<i>CBC — French</i>	<i>Per cent</i>
Drama	4.6	Drama	16.0
Sports	3.7	Fine Arts	3.7
Variety	2.7	Personalities	2.5
Quiz, etc.	1.6	Variety	2.2
Personalities	1.4	Sports	2.2
Other Children's	0.4	Quiz, etc.	0.5
Fine Arts	0.2	Dance	0
Dance	0	Other Children's	0
<i>Private — French</i>			
<i>(Unaffiliated)</i>	<i>Per cent</i>	<i>French Network</i>	<i>Per cent</i>
Drama	10.0	Sports	3.3
Fine Arts	2.9	Drama	2.7
Sports	2.6	Quiz, etc.	1.7
Variety	2.2	Variety	1.0
Quiz, etc.	1.5	Personalities	0.7
Personalities	1.1	Other Children's	0.5
Other Children's	0.1	Fine Arts	0.2
Dance	0	Dance	0

Source of data: Tables II-2, II-3, II-4 and II-4-A.

Children's entertainment-type programmes of all classes amounted to more than two per cent of the total time on the air on only one class of station — the CBC Dominion Network station, which devoted 3.2 per cent of its total time to children's entertainment-type programmes.

Information-Orientation-Type Programmes

A graphic presentation of the proportions of total programme time in the classes of information-orientation-type programmes on each class of station may be found in numbered tables 18 and 19.

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News and Weather programmes had a higher proportion of total time on the air than any other information-orientation-type programme class on every class of station. Private English stations (both affiliated and unaffiliated) had the highest proportions of News and Weather programmes with over one-tenth of their total programming falling in this class, while private French unaffiliated, CBC Trans-Canada, and private French Network stations were close behind with almost one-tenth of their total time being News and Weather programmes. CBC Dominion and CBC French stations had the lowest proportions of News and Weather programmes, with 6.5 per cent and 5.7 per cent, respectively.

Religion programmes were the second largest class of information-orientation-type programming on all classes of stations except CBC Trans-Canada, where Religion was fourth-ranking.

Considerable differences existed in the volume of time devoted by the CBC and private stations to five classes of sound radio programming which are generally deemed culturally and socially important. Youth Education programmes constituted 5.3 per cent of CBC Trans-Canada programming and 2.0 per cent of private Trans-Canada affiliate programmes but less than one per cent for all other classes of stations. Canadian Activities and Heritage programmes constituted 4.4 per cent of total time on the CBC Trans-Canada stations — a substantial proportion of time. Only traces of these programmes appeared on the Dominion Network stations, both CBC and private, and on the Unaffiliated English-language stations. The private Trans-Canada affiliates used 1.1 per cent of their time for such programmes and all three classes of French stations broadcast them for between one and two per cent of their programme time. Agriculture, Fisheries, etc., programmes occupied another 3.8 per cent of CBC Trans-Canada station time. The private Trans-Canada and Dominion affiliates used between one and two per cent of their time for such programmes, but the CBC Dominion and unaffiliated English-language stations had only traces of them. Among the French-language stations the private network affiliates appear to have carried more of such programmes, than the CBC French and the unaffiliated French-language stations. Similar patterns prevailed for programmes on Political and Other Controversial Public Affairs and Social and Human Relations, for

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both of which the CBC Trans-Canada, CBC French Network and private French Network stations broadcast between two and three per cent of total programme time.

NUMBERED TABLE 18

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON ENGLISH STATIONS FOR THE WEEK

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>cent Per</i>
News	9.5	News	6.5
Youth Educational	5.3	Religion	2.2
Canadian Activities	4.4	Family Living	1.2
Religion	4.4	Political Affairs	1.1
Agriculture, etc.	3.8	Social Relations	1.0
Political Affairs	2.8	Foreign Lands	0.4
Social Relations	2.2	Canadian Activities	0.4
Family Living	2.2	Nature, etc.	0.2
Foreign Lands	0.9	Agriculture, etc.	0.2
Programme Promotion	0.3	Miscellaneous Information	0
Miscellaneous Information	0.2	"Feedback"	0
"Feedback"	0.2	Youth Educational	0
Nature, etc.	0.1	Programme Promotion	0

<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
News	11.2	News	11.8
Religion	5.2	Religion	5.8
Family Living	3.6	Family Living	2.6
Youth Educational	2.0	Political Affairs	1.3
Agriculture, etc.	1.9	Social Relations	1.2
Social Relations	1.7	Agriculture, etc.	1.1
Political Affairs	1.4	Canadian Activities	0.9
Canadian Activities	1.1	Youth Educational	0.8
Miscellaneous Information	0.4	Foreign Lands	0.4
Foreign Lands	0.3	Miscellaneous Information	0.3
Nature, etc.	0.1	Programme Promotion	0.2
Programme Promotion	0.1	Nature, etc.	*
"Feedback"	*	"Feedback"	0

<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>	<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>
News	12.6	Miscellaneous Information	0.4
Religion	4.9	Youth Educational	0.2
Family Living	3.2	Programme Promotion	0.1
Agriculture, etc.	0.7	Nature, etc.	*
Political Affairs	0.5	Foreign Lands	0
Canadian Activities	0.5	"Feedback"	0
Social Relations	0.4		

* Less than .05 per cent.

Source of data: Tables II-2 and II-3.

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NUMBERED TABLE 19

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON FRENCH STATIONS FOR THE WEEK AS A WHOLE

<i>CBC — French</i>	<i>Per cent</i>	<i>Private (French Network)</i>	<i>Per cent</i>
News and Weather	5.7	News and Weather	8.9
Religion	3.9	Religion	5.2
Family Living	3.1	Family Living and Shopping	3.7
Political and Other Public Affairs	2.8	Agriculture, Fisheries, etc.	3.4
Social and Human Relations	2.8	Social and Human Relations	2.6
Agriculture, Fisheries, etc.	2.7	Political and Other Public Affairs	2.1
Programme Promotion	1.6	Canadian Activities and Heritage	1.7
Canadian Activities and Heritage	1.5	Miscellaneous Information	0.8
Miscellaneous Information	1.2	Youth Educational Programmes	0.7
Youth Educational Programmes	0.9	Foreign Lands and Peoples	*
Nature and Science	0	Programme Promotion	*
Foreign Lands and Peoples	0	Nature and Science	0
"Feedback" Programmes	0	"Feedback" Programmes	0

<i>Private — French</i>	<i>Per cent</i>	<i>Private — French</i>	<i>Per cent</i>
(<i>Unaffiliated</i>)		(<i>Unaffiliated</i>)	
News and Weather	9.8	Miscellaneous Information	0.4
Religion	5.8	"Feedback" Programmes	0.2
Family Living and Shopping	3.6	Youth Educational Programmes	0.2
Canadian Activities and Heritage	1.2	Foreign Lands and Peoples	0.1
Agriculture, Fisheries, etc.	1.2	Programme Promotion	*
Social and Human Relations	0.7	Nature and Science	0
Political and Other Public Affairs	0.6		

* Less than .05 per cent.

Source of data: Tables II-4 and II-4-A.

In addition to comparing the relative magnitudes of the several information-orientation programme classes, it may be worth noting briefly the relative amounts of diversity in programming in this area. The CBC French network stations showed the greatest diversity carrying nine of the information-orientation-type programme classes in significant amounts. The CBC Trans-Canada and its private affiliates, each carrying eight such programme classes, ranked second on the diversity dimension. At the other extreme, the English unaffiliated stations carried more than traces of only three such programme classes.

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Children's Programmes in the Week

Children's Programmes were a small proportion of total time for the week for all station classes, the highest proportion being that of the CBC Trans-Canada stations (6.5 per cent) and the lowest being found on the unaffiliated English (1.9 per cent) and unaffiliated French stations (1.3 per cent). As the following special tabulation indicates, the CBC Trans-Canada broadcast Youth Educational programmes for 5.3 per cent of their time, the private Trans-Canada affiliates, for 2.0 per cent of theirs. There were no Youth Education programmes on the CBC Dominion station, and only traces on the other classes of stations.

SOUND RADIO: PER CENT OF TOTAL TIME DEVOTED TO CHILDREN'S PROGRAMMES, BY CLASS OF STATION FOR THE WEEK AS A WHOLE

Class of Programme	English					French		
	CBC		Private			CBC	Private	
	Trans- Canada	Domin- ion	Trans- Canada	Domin- ion	Unaffil- iated	Network Affiliate	Unaffil- iated	
Youth Educational ..	5.3	—	2.0	0.8	0.2	0.9	0.7	0.2
Children's Drama:								
Crime, Western, etc.	—	—	0.2	0.4	0.4	—	0.2	0.1
Comedy	—	—	—	—	—	—	—	—
Fairy Tales	0.6	0.4	0.4	0.6	0.3	1.5	0.3	—
Serious	—	—	—	—	—	—	—	—
Other	—	—	—	—	—	—	—	—
Total, Children's Drama	0.6	0.4	0.6	1.0	0.7	1.5	0.5	0.1
Variety	—	1.2	0.6	0.6	0.6	—	0.9	0.4
Quiz, Games, etc.	—	—	0.1	0.1	*	—	0.2	0.2
Other Children's Programmes	0.6	1.6	0.6	0.3	0.4	—	0.1	0.5
Total, Children's Programmes	6.5	3.2	3.9	2.8	1.9	2.4	2.4	1.3

* Less than .05 per cent.

Source of data: Tables II-2 to II-4-A.

Children's drama on sound radio stations was almost non-existent. What little there was fell into either Fairy Tales or Crime, Western, etc. None of the latter appeared on the CBC stations. Traces of Children's Variety, Quiz, Games, etc., and Other Children's Programmes appeared on most classes of stations.

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Drama for the General Audience

The composition of Drama programmes broadcast on sound radio stations appears from the following tabulation:

SOUND RADIO: PER CENT OF TOTAL TIME DEVOTED TO DRAMA FOR THE GENERAL AUDIENCE, BY CLASS OF STATION FOR THE WEEK AS A WHOLE

Class of Programme	English					French		
	CBC		Private			CBC		Private
	Trans-Canada	Dominion	Trans-Canada	Dominion	Unaffiliated	Network Affiliate	Unaffiliated	
Serious	3.1	0.4	2.0	0.3	0.2	1.7	1.2	*
Domestic	5.5	—	6.2	0.4	1.6	11.1	7.5	2.5
Comedy	1.4	1.0	0.7	1.2	0.4	1.1	0.5	—
Crime, Western, etc.	0.4	0.8	1.0	1.5	1.3	—	—	—
Romantic	—	—	—	0.1	0.1	0.4	—	—
Musical Comedy	—	—	—	—	0.1	—	—	—
Other	—	—	0.1	*	0.2	0.2	0.3	0.1
Total Drama (G.A.)	10.4	2.2	10.0	3.5	3.9	14.5	9.5	2.6

* Less than .05 per cent.

Source of data: Tables II-2 to II-4-A.

As between the various classes of stations, Domestic Drama was most often the largest class of Drama. The CBC French stations with 11.1 per cent Domestic Drama had the largest volume of this class. French Network affiliates had 7.5 per cent Domestic Drama. The CBC Trans-Canada and the private Trans-Canada stations, with 5.5 and 6.2 per cent, respectively, had smaller proportions of Domestic Drama than their French counterparts. There were no Domestic Drama programmes on the CBC Dominion station and only a trace on the private Dominion stations. The unaffiliated stations had significant proportions of Domestic Drama.

Serious Drama appeared in largest quantity on the CBC Trans-Canada stations where it amounted to 3.1 per cent of total time. Comedy Drama was found on four classes of stations in significant proportions, and Crime, Western, etc., Drama on only three. These latter classes of programmes did not amount to as much as two per cent of broadcast time on any class of station.

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Section 3—The Origin Within Canada Of Sound Radio Programmes

The Origin of All Programmes on the Different Classes of Stations

Of all the programming received by the Canadian people from their sound radio stations in the study week, three-fifths (60.4 per cent) was originated by the stations from recorded materials, about one-fifth (21.9 per cent) came to the stations from networks, and about one-sixth (17.7 per cent) was originated as local live by the stations. It should be remembered that not all live programmes were local live. Most network programmes were live. And not all local live programmes were composed exclusively of local talents, thus, news broadcasts originated locally were classed as local live although they included wire service material created outside the community.

As between the classes of stations in Canada, the differences in the origin of programmes relate both to the CBC-private dimension and to the affiliation status of the stations (Trans-Canada Network, Dominion Network, French Network or unaffiliated), with fewer differences being found between the English and French-language services.

Among the English stations, both CBC and private Trans-Canada Network stations used larger proportions of network programming and smaller proportions of local live and recorded local programming than did CBC and private Dominion Network stations. CBC Trans-Canada stations used network materials for over nine-tenths (94.2 per cent) of their total time, while the CBC Dominion station programmed only about one-fourth (24.8 per cent) of its time in this way. Private Trans-Canada stations broadcast network programmes for 30.1 per cent of their total time on the air, as compared with 14.1 per cent on the private Dominion stations. Unaffiliated private English stations offered more local live programmes and more recorded local programmes than either the CBC stations or the private affiliated stations (23.0 per cent of the total programme time was live, 76.1 per cent recorded local and 0.9 per cent network programmes).

Among the French stations, the CBC French stations showed heavy concentrations of network programming, with only 3.6 per cent

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local live programmes, and 8.3 per cent recorded local programmes, as against 88.1 per cent network programmes. Private French Network stations contained high proportions of both recorded local and network programmes (48.2 per cent and 39.8 per cent, respectively), while the majority of private French unaffiliated stations' programmes were recorded local (80.5 per cent) with no network programmes.

As between the language services, CBC English stations (both Trans-Canada and Dominion) and CBC French stations offered substantially the same proportions of local live programmes but the fare of CBC English stations contained more recorded local programmes and correspondingly fewer network programmes than did that of the CBC French stations (18.0 per cent and 78.5 per cent, respectively, for CBC English, with 8.3 per cent and 88.1 per cent, respectively, for CBC French). Both classes of private English network stations carried more recorded local material, more local live and less network programmes than did the private French network stations. The French unaffiliated stations broadcast a higher proportion of recorded local material than their English counter-parts although for both groups this material constituted the great bulk of the programming. (See Table II-5).

The Origin Within Canada of Information-Orientation and Entertainment-Type Programmes

Network programming was about equally important for each class of station for entertainment-type as for information-orientation-type programmes. For both types of programmes, CBC stations carried higher proportions of network programmes than did their basic affiliates. The differences between the networks have been discussed above and need not be described again.

Characteristic differences in the source of entertainment-type and information-orientation-type programmes, however, appear as between the proportions drawn from local live and recorded local sources. The actual data appear below. Local live materials provided proportionately more of the information-orientation-type programmes than of the entertainment-type programmes for all classes of stations. Conversely, for all classes of stations, much larger proportions of entertainment-type programmes were drawn from recorded local sources than was true of information-orientation-type programmes.

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PROPORTIONS OF WEEKLY TOTAL ENTERTAINMENT-TYPE AND INFORMATION-ORIENTATION-TYPE PROGRAMMES WHICH ARE LOCAL LIVE AND RECORDED LOCAL, BY CLASS OF STATION

Class of Station	Information- Orientation- Type Programmes	Entertainment- Type Programmes
	Per cent Originated as Local Live:	
English Stations		
CBC Trans-Canada	4.0	0.3
CBC Dominion	60.3	3.0
Private Trans-Canada	45.0	6.6
Private Dominion	59.5	6.7
Private Unaffiliated	72.0	8.0
French Stations		
CBC French	12.5	0.4
Private French Network	32.7	3.5
Private Unaffiliated	64.7	5.4
<i>Per cent Originated as Recorded Local:</i>		
English Stations		
CBC Trans-Canada	0.5	9.2
CBC Dominion	16.6	71.9
Private Trans-Canada	20.4	65.2
Private Dominion	25.9	79.3
Private Unaffiliated	27.6	90.9
French Stations		
CBC French	1.8	10.6
Private French Network	20.2	59.6
Private Unaffiliated	35.3	94.6

Source of data: Table T-2.

The Content of Local Live, Recorded Local and Network Material by Classes of Programme

The study provides answers to two questions concerning the extent to which the several classes of station broadcast the several classes of programmes from network, recorded local or local live resources. Unfortunately, the large number of station classes makes it impossible to present summary statistics in the present report. All that can be done is to describe the data which may be found in detail in the basic tables.

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The first question runs: What was the composition of the programming broadcast from network resources by the different classes of stations? From recorded local resources? From local live resources?

Music programmes as a whole were the largest class of programme from network sources broadcast by all classes of stations except the private Trans-Canada affiliates and the English unaffiliated stations (for which they were second largest). The CBC Dominion station had the highest proportion with 52.5 per cent of network time in Music; the CBC Trans-Canada had 37.8 per cent, CBC French, 44.0 per cent, private Trans-Canada, 23.4 per cent, private Dominion, 40.5 per cent, private French Network, 28.5 and unaffiliated English, 15.0 per cent. Drama for both the general and child audience was the largest class of programme drawn from the network by all classes of stations except the private Trans-Canada affiliates and the English unaffiliated stations for which it was the largest class. Leaving aside the English unaffiliated stations, 60.9 per cent of whose network programmes were Drama, the largest proportion was found on the private Trans-Canada stations which broadcast 28.0 of their network time in Drama; for the other classes the comparable figures were CBC French, 18.2 per cent, private French Network affiliates, 22.1 per cent, CBC Trans-Canada, 11.9 per cent, CBC Dominion, 9.0 per cent, private Dominion, 12.9 per cent. (See Tables III-22 and III-25).

Local live programming was predominantly News and Weather. On every class of station, this was the largest class of local live programming. At one extreme, 54.0 per cent of the local live programming of the English unaffiliated stations and 53.3 per cent of the Private Dominion was News and Weather. At the other extreme, 29.3 per cent of the CBC French local live programming was in this class. The second largest class of local live programming varied in an interesting way for the different classes of stations. On the CBC Trans-Canada stations the second largest class was Canadian Activities and Heritage, with 29.3 per cent of all local live programming. Sports programmes (mostly Sports News) was the second largest class with between 14 and 15 per cent on the CBC Dominion, private Trans-Canada, private Dominion, English unaffiliated and French unaffiliated

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stations. And Religion was the second largest class of local live programming on the CBC French (with 24.2 per cent), and private French Network affiliates (with 19.3 per cent). Drama programmes were practically non-existent in local live programming. The private Trans-Canada stations used 1.0 per cent of their local live programme time for such programmes and traces appeared on the private Dominion and English and French unaffiliated stations. (See Tables III-20 and III-23).

Recorded local programming consisted mostly of Music programmes, with a maximum of 96.8 per cent on CBC Trans-Canada and a minimum of 77.4 per cent on private Trans-Canada stations. Of the total recorded local programming, CBC French stations carried the highest proportion of Popular and Dance Music with 81.0 per cent and CBC Trans-Canada the least with 49.8 per cent. Serious Music was the largest proportion of recorded local programming on CBC Trans-Canada with 20.2 per cent and the smallest proportion on the English unaffiliated stations with 0.6 per cent. Light Music ranged from a maximum of 26.8 per cent on CBC Trans-Canada to a minimum of 1.4 per cent on CBC Dominion. Apart from Music the second largest programme class of recorded local broadcast was Youth Education on CBC Trans-Canada (with 1.7 per cent) and Other Children's Programmes on CBC Dominion (with 2.1 per cent). Religion was the second largest class of recorded local broadcast on the private Trans-Canada (with 4.6 per cent), private Dominion (with 5.6 per cent), private French Network (with 3.4 per cent) and French unaffiliated (with 3.9 per cent). Drama was the second largest class of recorded local programming on the English unaffiliated stations (with 4.9 per cent). The largest class of Drama on these stations was Crime, Western, etc., with 2.0 per cent. (See Tables III-21 and III-24).

The second question concerning the origin within Canada of sound radio programmes is: What was the composition of each particular class of programmes broadcast by each class of station as between network, local live and recorded local. The large number of classes of stations precludes the presentation of the answer to this question for every class of programme in the present report. As an

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example of the rich material in the basic tables, however, the relevant information for all Music and for two classes of Music is presented below:

PER CENT OF SERIOUS, AND POPULAR AND DANCE AND TOTAL MUSIC PROGRAMMES ORIGINATED AS LOCAL LIVE, RECORDED LOCAL AND NETWORK, BY CLASS OF STATION FOR THE WEEK AS A WHOLE

	Percent Originated as:			
	<i>Local Live</i>	<i>Recorded Local</i>	<i>Network</i>	<i>Total</i>
<i>Serious Music</i>				
CBC Trans-Canada	—	7.6	92.4	100.0
CBC Dominion	—	74.2	25.8	100.0
Private Trans-Canada	0.5	9.5	90.0	100.0
Private Dominion	—	29.9	70.1	100.0
English Unaffiliated	9.7	76.8	13.5	100.0
CBC French	0.6	0.6	98.8	100.0
Private French Affiliates	0.2	25.6	74.2	100.0
French Unaffiliated	1.6	98.4	—	100.0
<i>Popular and Dance</i>				
CBC Trans-Canada	—	35.9	64.1	100.0
CBC Dominion	0.8	91.6	7.6	100.0
Private Trans-Canada	0.7	97.9	1.4	100.0
Private Dominion	0.7	97.0	2.3	100.0
English Unaffiliated	1.2	98.8	—	100.0
CBC French	—	34.4	65.6	100.0
Private French Affiliates	0.4	95.9	3.7	100.0
French Unaffiliated	1.1	98.9	—	100.0
<i>Total — Music</i>				
CBC Trans-Canada	—	14.4	85.6	100.0
CBC Dominion	0.6	81.5	17.9	100.0
Private Trans-Canada	0.9	84.4	14.7	100.0
Private Dominion	1.0	89.2	9.8	100.0
English Unaffiliated	1.8	98.0	0.2	100.0
CBC French	0.2	16.7	83.1	100.0
Private French Affiliates	0.5	77.0	22.5	100.0
French Unaffiliated	1.1	98.9	—	100.0

Source of data: Tables III-12 to III-18.

Regarding the total of Music it is evident that network sources form more than four-fifths of the Music programmes broadcast by the CBC Trans-Canada and CBC French stations. The private French Network affiliates (with 22.5 per cent) drew a larger proportion of all their Music from the Network than did the private Trans-Canada (with 14.7 per cent) or the private Dominion affiliates (with 9.8 per cent). The CBC Dominion station used network sources for 17.9 per cent of its Music programmes. The English unaffiliated received only a trace of their Music programmes from the networks and the French unaffiliated, none.

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Ninety per cent or more of the Serious Music was obtained from networks by the CBC Trans-Canada, CBC French and private Trans-Canada stations. Almost three-fourths of this class of music was drawn from networks by the private Dominion and French Network affiliates. The CBC Dominion station received one-fourth of its Serious Music from the network. Stations associated with networks obtained the remainder of their Serious Music almost entirely from recorded local sources. The only classes of station to originate significant proportions as local live were the unaffiliated stations.

Network sources provided two-thirds of Popular and Dance Music for the CBC Trans-Canada and CBC French stations. For no other class of station did networks supply as much as 8 per cent. Local live origination of this class of music was generally insignificant (although the English and French unaffiliated stations originated slightly more than one per cent as local live.) Consequently, with the exception of CBC Trans-Canada and CBC French stations, all classes of stations obtained their Popular and Dance Music from recorded local sources more than 90 per cent of the time.

In evaluating this and related information concerning programming in the several time segments of the week, it is necessary to remember that for the purposes of this study programmes produced by a network station for the network were treated as network programmes and not as local programming.

Chapter VI

Sound Radio Service for the Audience Time Segments

Section 1—The Amount and Cultural Context of Sound Radio Programming for Different Audiences

Time on the Air

WITHIN the sound radio broadcast week there is marked specialization of programme content to the presumed interests of differently composed audiences. This chapter concerns the characteristics of the service to these differently composed audiences. The segments into which the time is divided are defined according to the presumptive sex and age composition of the usual audience. As in the TV analysis, there are four such time segments:

General Audience Hours — Monday through Friday from 6:30 p.m. to 9:00 p.m. Saturday and Sunday from sign-on to 9:00 p.m.

These are the hours when both parents and children are presumably available in the radio audience.

Children Hours — Monday through Friday from 4:30 p.m. to 6:30 p.m.

These are the after-school and supertime hours when children are presumably available in the radio audience.

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Daytime Hours — Monday through Friday from sign-on to 4.30 p.m.

These are the hours when the housewives or below-school age children are presumably available in the radio audience.

Adult Hours — Every day in the week from 9:00 p.m. to sign-off.

These are the hours when the adults are presumably the principal portion of the radio audience.

In the case of those stations which were on the air for 24 hours per day, the Adult hours would be from 9:00 p.m. to 6:00 a.m., the Daytime hours from 6:00 a.m. to 4:30 p.m., and the General Audience hours on Saturday and Sunday, from 6:00 a.m. to 9:00 p.m.

Individual stations varied in the amount of time in the time segments. It would be possible for the General Audience hours to contain 42.5 hours, the Children hours, 10.0, the Daytime, 52.5 hours, and the Adult, 63.0 hours of broadcast time on a station which broadcasts 24 hours per day for seven days a week. The average hours per week on the various classes of station for the audience time segments are given below:

SOUND RADIO: AVERAGE HOURS PER WEEK IN EACH AUDIENCE TIME SEGMENT, BY CLASS OF STATION

Class of Station	Hours per Time Segment			
	General Audience	Children	Daytime	Adult
English Stations:				
CBC Trans-Canada	39.3	10.0	48.1	22.4
CBC Dominion	38.8	10.0	52.5	21.5
Private Trans-Canada	40.4	10.0	52.4	23.3
Private Dominion	40.7	10.0	51.6	31.1
Private Unaffiliated	38.8	9.6	50.5	30.3
French Stations:				
CBC French	38.7	9.7	45.6	21.2
Private French Network	38.7	10.0	49.2	20.7
Private French Unaffiliated	39.4	10.0	50.3	27.1

Source of data: Table 1 in Series IV-VII.

The General Audience hours showed little variation as between classes of station, with averages ranging from 38.7 to 40.7 hours per week. The Children hours were the same for all classes of station

Sound Radio Service for the Audience Time Segments

except the private unaffiliated group which contained one daytime-only station and the CBC French class where a breakdown at the transmitter forced a station off the air for a short period. The Daytime hours varied little with the exception of the CBC French stations which broadcast relatively fewer daytime hours. The longest programming in the Adult hours came from the private Dominion and private English and French unaffiliated stations. This was due to the presence of two almost full-time stations in the English-language classes and one among the French unaffiliated group.

The Extent of Commercial Programmes and of Advertising Content

For every class of station the highest proportions of commercial programmes were in the Children hours or the Daytime hours. The CBC stations in both English and French-language services had the highest proportion of their commercial programmes in the Daytime hours as also did the private French Network stations. All the other classes of private stations showed the highest proportions in their Children hours. All classes of private stations in both language groups had the lowest proportion of commercial programmes in the Adult hours. The CBC Trans-Canada and CBC French stations were lowest in the Children hours, and the CBC Dominion station had the least in the General Audience hours. In order to compare the classes of station on the proportions of each time segment devoted to commercial programmes, the reader is referred to the following table.

SOUND RADIO: PER CENT COMMERCIAL PROGRAMME TIME IN EACH AUDIENCE TIME SEGMENT, BY CLASS OF STATION

Class of Station	Per cent of Total Time in Hours for:			
	General Audience	Children	Daytime	Adult
English Stations:				
CBC Trans-Canada	13.9	3.1	23.6	6.0
CBC Dominion	3.0	10.2	17.7	7.0
Private Trans-Canada	55.1	80.4	76.0	37.0
Private Dominion	53.5	74.0	71.8	31.4
Private Unaffiliated	60.7	84.8	78.1	52.7
French Stations:				
CBC French	15.0	1.3	39.6	8.2
Private French Network	36.7	58.2	68.6	11.9
Private French Unaffiliated	37.1	73.2	69.5	30.3

Source of data: Table 6 in Series IV through VII.

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The first and most striking observation is that among all 8 classes of stations the private English unaffiliated stations consistently presented the highest proportions of commercial programmes in all four of the time segments, varying from a low of 52.7 per cent in the Adult hours to 84.8 per cent in the Children hours. Following closely behind, the private Trans-Canada affiliates were second highest in proportion of commercialism in all time segments, and the private Dominion and private French unaffiliated stations were in third and fourth place. The CBC stations were least commercial in all time segments, with the CBC Dominion station lowest in the General Audience and Daytime hours, the CBC Trans-Canada in the Adult hours and the CBC French stations in the Children hours. Analysis of the median proportions of commercial programming in comparison with the means generally confirms the representativeness of the means given above.¹

Examination of data for the individual time segments reveals the range of operations more clearly than did the analysis for the week as a whole (See Chapter V). Thus, in the Children hours five stations were 100 per cent commercial (CJIC, Sault Ste. Marie, CJCH, Halifax, CKEY, Toronto, CJOB, Winnipeg, and CKVL, Verdun). In the Daytime hours one station had as much as 95.6 per cent commercial programming (CJOB, Winnipeg). Even in the generally less commercial General Audience and Adult hours, stations had as much as 79.8 per cent (CKXL, Calgary), and 94.0 per cent (CHRL, Roberval) commercial programming, respectively. Aside from CBC stations which were consistently less commercial in all the time segments, the private stations which showed the lowest percentages of commercial programmes were CKTS, Sherbrooke (19.1 per cent) and CFRG, Gravelbourg (19.9 per cent) in the General Audience hours; CKTS,

¹ Indicating that some extremely low-percentage stations affected the mean, it was lower than the median in the Daytime hours for the CBC Trans-Canada, private Dominion and unaffiliated English stations. The mean was also lower than the median in the Children hours for the private Dominion, unaffiliated English, and unaffiliated French stations, and in the General Audience hours for the private Dominion and unaffiliated English stations. Indicating that some extremely high-percentage stations affected the mean, it was higher than the median in the Children hours for the CBC Trans-Canada and private French Network stations, in the General Audience hours for the private French Network stations, and in the Adult hours for the private Dominion, unaffiliated English, and unaffiliated French stations. In no case did the deviations of means and medians amount to more than a few percentage points.

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Sherbrooke (20.8 per cent) and CHOV, Pembroke (22.0 per cent) in the Children hours; CKTS, Sherbrooke (31.6 per cent) and CKBC, Bathurst (31.9 per cent) in the Daytime hours. In the Adult hours, CFRG, Gravelbourg with none of its time in commercial programmes, CKBC, Bathurst (2.3 per cent) and CJEM, Edmundston (5.1 per cent) represented the low stations.

The total of programme-interrupting advertising matter, when expressed as a percentage of total programme time, was higher in the Daytime hours than in any other time segment for every class of station with the sole exception of the private French unaffiliated stations. The class of station with the highest percentage of advertising matter in every time segment was the private English-language unaffiliated stations for whom advertising occupied 8.3 per cent of total time in the General Audience hours, 12.9 per cent in the Children hours, 14.3 per cent in the Daytime hours, and 5.6 per cent in the Adult hours.

Running close to the private English unaffiliated stations in proportions of time given to advertising were the private affiliates of the Trans-Canada and Dominion networks, and, especially in the Children and Daytime hours, the private French unaffiliated and private French Network affiliated stations. One or another class of CBC station had the lowest mean proportion in every time segment. The actual data were as follows:

ADVERTISING TIME AS PERCENTAGE OF PROGRAMME TIME IN EACH AUDIENCE TIME SEGMENT BY CLASS OF STATION

Class of Station	Per cent of Total Time in Hours for:			
	General Audience	Children	Daytime	Adult
English Stations:				
CBC Trans-Canada	1.6	0.6	4.5	0.6
CBC Dominion	1.0	2.8	4.0	1.0
Private Trans-Canada	7.2	12.6	14.2	3.4
Private Dominion	7.8	11.4	13.7	3.6
Private Unaffiliated	8.3	12.9	14.3	5.6
French Stations:				
CBC French	1.8	0.3	7.7	0.8
Private French Network	4.9	10.2	11.5	1.1
Private French Unaffiliated	4.8	12.7	11.1	1.7

Source of data: Table 8 in Series IV through VII.

Again, the pattern of advertising performance is not fully disclosed by the station class means. The highest single station percentage of advertising time was found in the private English unaffiliated

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group with one station (CKEY, Toronto) showing a full one-fourth (25.8 per cent) of its time devoted to advertising in the Daytime hours. There were seven different stations in various time segments which broadcast 20 per cent or more of their time as advertising matter. The stations were as follows:

<i>Stations</i>	<i>Per cent Devoted to Advertising</i>
In the Children hours:	
CHOV — Pembroke	20.5
CJON — St. Johns	20.0
CFRB — Toronto	20.3
CKEY — Toronto	24.4
CKVL — Verdun	24.6
In the Daytime hours:	
CHAB — Moose Jaw	21.7
CJON — St. Johns	22.5
CFRB — Toronto	22.7
CKEY — Toronto	25.8
CKWX — Vancouver	20.8
CKVL — Verdun	23.9

In the General Audience and Adult hours stations in the private English unaffiliated class had the highest proportions of time devoted to advertising. These were CFRB, Toronto with 12.7 per cent and CKEY, Toronto with 11.9 per cent, respectively. (See Table 8-A in Series IV through VII).

There were peak periods within the time segments in which the percentages of advertising time rose even higher than for the time segments as a whole. An analysis of ten logs of stations with the higher proportions of advertising showed that there were patterns of peak periods of spot and flash announcements on almost all stations studied. The highest period was between 7:00 and 9:30 a.m. All of these stations had one other secondary high period, some of them having it from 12:00 to 2:00 p.m., and others during the period 4:00 to 6:30 p.m. On one station (CKPR, Ft. William) the advertising time between 7:15 and 9:30 a.m. ranged between 27.1 per cent and 28.7 per cent of total time, as compared with the average of its station class of 14.2 per cent for the Daytime hours. On another station (CKEY, Toronto) the actual advertising time during the same period came to a maximum of 35.1 per cent on one day as compared with 14.3 per cent

Sound Radio Service for the Audience Time Segments

for the Daytime segment average for that class of station. On the former station, the secondary high period of advertising time was between 12:00 noon and 2:30 p.m., in which 25.4 per cent of the total time was devoted to advertising. On the latter station, the secondary high period was from 4:00 to 6:30 p.m., during which 22.5 per cent of the time was devoted to advertising. The peak periods for advertising time came during participating-type Popular and Dance Music programmes.

Over and above the foregoing amounts of "interrupting" advertising matter there is the quantity of "pitchman" advertising where the programme material is itself an advertisement. None of the three classes of CBC stations carried any such programmes, and on the classes of private station there were traces (0.1 to 0.6 per cent) in the General Audience and the Adult hours. In the Daytime hours, the private English unaffiliated stations showed 1.0 per cent of the total in these hours devoted to Merchandising programmes. The most significant quantities of such material appeared in the Children hours. In these, the private French unaffiliated stations (with 6.4 per cent), the private Trans-Canada stations (with 2.9 per cent), the private French Network stations (1.9 per cent) and the private Dominion stations (with 1.1 per cent) were the only four classes to carry this type of programme material during the Children hours. If such programmes are added to the "interrupting" commercial announcements, the private French unaffiliated stations carried a total of 19.1 per cent of their Children hours as advertising, and the private Trans-Canada stations, a total of 15.5 per cent. Both of these classes then exceed the private English unaffiliated stations which had the highest proportion of "interrupting" advertising in each of the time segments. The station with the largest proportion of measured advertising appears to have been CHAB (Moose Jaw) which in the Daytime hours had a total of 30.7 per cent, consisting of 21.7 per cent interrupting advertising and 9.1 per cent Merchandising. CJAD, Montreal, in the same time period, stood in second place with a total measured advertising of 22.5 per cent of time on the air.

Non-Commercial Community Service Announcements

As stated in Chapter V, the time devoted to non-commercial community service announcements was so small as to make analysis fruitless.

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Section 2—Programmes for the Audiences

Entertainment- and Information-Orientation-Type Programmes for the Audience Time Segments

In this section the general question as to the character of programming offered the broad segments of the audience through the week will be considered.

As the following tabulation indicates, in three of the four time segments (General Audience, Children and Daytime), the CBC Dominion station devoted the largest proportion of its time to entertainment-type programmes of any of the station classes. In the Adult hours, the private French unaffiliated stations were in first place. Those classes showing the lowest percentages of entertainment-type programmes were the private Trans-Canada stations in the General Audience hours, the CBC Trans-Canada stations in the Children and Daytime hours, and the CBC French stations in the Adult hours.

SOUND RADIO: PER CENT OF TOTAL TIME IN EACH TIME SEGMENT DEVOTED TO ENTERTAINMENT-TYPE PROGRAMMES, BY CLASS OF STATION

<i>Class of Station</i>	<i>General Audience Hours</i>	<i>Children Hours</i>	<i>Daytime Hours</i>	<i>Adult Hours</i>
English Stations:				
CBC Trans-Canada	68.1	57.8	56.5	74.3
CBC Dominion	85.2	95.7	89.1	80.2
Private Trans-Canada	67.4	74.5	72.0	73.4
Private Dominion	68.2	81.0	73.5	79.1
Private Unaffiliated	71.0	82.4	74.7	84.6
French Stations:				
CBC French	76.6	71.8	73.6	70.4
Private French Network	71.7	75.6	69.4	71.5
Private Unaffiliated	71.1	69.7	76.0	86.6

Source of data: Tables GA-1, Ch-1, Da-1, and Ad-1.

Information-orientation-type programming is of course complementary to the entertainment-type data and need not be discussed separately.

Sound Radio Service for the Audience Time Segments

Programmes in the General Audience Hours

Entertainment-Type Programming

Music comprised 53 per cent of total time in the General Audience hours. Because the composition of this large proportion deserves investigation, Music programmes will be treated independently of other entertainment programme classes in this and the other sections dealing with the various audience time segments.

The following tabulation shows the composition of music in the General Audience hours by class of station.

SOUND RADIO: MUSIC PROGRAMMES AS A PER CENT OF TOTAL TIME IN THE GENERAL AUDIENCE HOURS, BY CLASS OF STATION

<i>Class of Station</i>	<i>Total Music</i>	<i>Serious</i>	<i>Light</i>	<i>Popular</i>	<i>Folk, Western, etc.</i>	<i>With Readings of Prose and Poetry</i>
English Stations:						
CBC Trans-Canada	46.8	22.9	8.8	6.9	8.2	0
CBC Dominion	62.9	9.0	5.4	31.1	17.4	0
Private Trans-Canada	51.0	8.4	8.7	26.2	7.7	0
Private Dominion	49.2	4.4	5.8	27.1	11.5	0.3
Private Unaffiliated	55.5	1.2	6.6	39.0	8.7	0
French Stations:						
CBC French	57.8	26.3	10.6	20.6	0.3	0
Private French Network....	53.6	18.0	7.9	23.4	4.3	0
Private French Unaffiliated	61.7	3.6	7.2	46.3	4.6	0

Source of data: Tables 2, 3, 4 and 4A in Series VI.

The French stations, class for class, broadcast more Serious Music than did the English stations. The same was true where Light Music was concerned except that private French Network affiliates carried slightly less than the private Trans-Canada affiliates. Popular Music, however, did not follow language lines. Folk, Western, etc., Music was distinctly more abundant on English than on French stations. Regardless of language, it is evident that Serious Music was presented in larger quantity on CBC than on private network affiliates, and more on the latter than on unaffiliated stations. Conversely, Popular and Dance Music was less common on affiliated than on unaffiliated stations; and with the exception of the CBC Dominion station, it was less abundant on CBC stations than on affiliated stations.

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Other General Audience Entertainment-Type Programmes

Although amounting to less than one-fourth of all General Audience time, the other entertainment-type programmes were sufficiently important to deserve examination. Numbered Table 20 shows

NUMBERED TABLE 20

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES (EXCLUDING MUSIC), BY CLASS OF STATION FOR THE GENERAL AUDIENCE HOURS

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
Drama	8.4	Sports	6.8
Fine Arts	5.3	Variety	6.5
Sports	4.2	Drama	5.8
Other Children's	1.4	Fine Arts	2.6
Variety	1.0	Other Children's	0.6
Personalities	1.0	Dance	0
Dance	0	Personalities	0
Quiz, etc.	0	Quiz, etc.	0
<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
Drama	5.8	Drama	7.8
Sports	3.9	Sports	4.3
Variety	2.8	Variety	4.0
Fine Arts	1.8	Quiz, etc.	1.5
Quiz, etc.	1.3	Other Children's	0.6
Other Children's	0.5	Personalities	0.3
Personalities	0.3	Fine Arts	0.5
Dance	0	Dance	0
<i>Private — English (Unaff.)</i>	<i>Per cent</i>	<i>CBC—French</i>	<i>Per cent</i>
Drama	6.4	Drama	11.3
Variety	3.5	Fine Arts	4.2
Sports	2.6	Personalities	2.6
Personalities	1.3	Sports	0.8
Quiz, etc.	1.2	Dance	0
Other Children's	0.5	Variety	0
Fine Arts	0	Quiz, etc.	0
Dance	0	Other Children's	0
<i>Private (French Network)</i>	<i>Per cent</i>	<i>Private — French (Unaff.)</i>	<i>Per cent</i>
Drama	7.0	Sports	3.3
Fine Arts	4.5	Variety	2.2
Sports	2.4	Quiz, etc.	1.5
Variety	1.7	Other Children's	0.9
Quiz, etc.	1.1	Drama	0.6
Personalities	1.1	Personalities	0.5
Other Children's	0.2	Fine Arts	0.3
Dance	0	Dance	0

Source of data: Tables IV-2, IV-3, IV-4 and IV-4-A.

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these programmes on the various classes of stations for the General Audience hours. Of these, Drama for the general and child audiences ranked as the most important on six of the eight classes of stations. Sports were most important on the CBC Dominion and the private French unaffiliated stations. In second rank among the programme classes were Fine Arts and Literature on CBC Trans-Canada, CBC French and private French Network stations, Variety on CBC Dominion, English unaffiliated and French unaffiliated stations, and Sports on private Trans-Canada and private Dominion stations. The most diversified entertainment-type programming was on the CBC Trans-Canada and private French Network stations which carried significant proportions of six classes of entertainment-type programmes, whereas the CBC French showed the least diversification with significant amounts of only three entertainment-type classes.

Information-Orientation-Type Programming

Numbered tables 21 and 22 show the proportions of different classes of information-orientation-type programming for the eight classes of stations. Without exception the two dominant classes in the General Audience hours were Religion, which ranked in first place for all station groups, and News and Weather programmes which ranked second. Beyond these two programme classes there was no overall pattern.

If the measure of diversification of information-orientation-type programming is the one per cent significance level, the CBC Trans-Canada, CBC French and private French Network stations each had significant proportions of eight of the thirteen information-orientation classes, whereas the CBC Dominion station and the private English unaffiliated stations had significant proportions of three and four programme classes respectively.

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Programmes in the Children Hours

Entertainment-Type Programming

In the Children hours, Music alone accounted for 61.9 per cent of the time on all Canadian sound radio stations. Following is a tabulation of the classes of music in these hours:

SOUND RADIO: MUSIC PROGRAMMES AS A PER CENT OF TOTAL TIME IN THE CHILDREN HOURS BY CLASS OF STATION

Class of Station	Total Music					With Readings of Prose and Poetry
		Serious	Light	Popular and Dance	Folk, Western, etc.	
English Stations:						
CBC Trans-Canada	42.4	21.5	2.1	13.0	5.8	0
CBC Dominion	95.7	0	0	95.7	0	0
Private Trans-Canada	57.7	0	6.6	43.4	7.7	0
Private Dominion	67.5	1.3	1.7	50.2	14.2	0.1
Private Unaffiliated	67.5	0	2.4	49.4	15.7	0
French Stations:						
CBC French	59.6	21.2	1.7	36.7	0	0
Private French Network ...	52.4	3.5	5.9	39.0	4.0	0
Private French Unaffiliated ..	62.3	1.6	2.5	56.2	2.0	0

Source of data: Tables 2, 3, 4 and 4A in Series V.

The pattern of Music service in the Children hours had three features. The first concerns Serious Music which was a large part of the total time (one-fifth) of the CBC Trans-Canada and CBC French stations and was either absent or present in small proportions on other classes of stations. The second, concerning Popular and Dance Music, was more complex. With one striking exception, this class of Music was more abundant on the unaffiliated stations than on the affiliated stations and more common on the latter than on the CBC stations in both language services. The striking exception was the CBC Dominion station with 95.7 per cent of all its Children hour time in Popular and Dance Music. The third feature relates to Folk, Western, etc., Music which was more common on the English than the French stations and among the former was more abundant on the unaffiliated and affiliated stations than on the CBC stations.

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SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON ENGLISH STATIONS FOR THE GENERAL AUDIENCE HOURS

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
Religion	7.2	Religion	5.5
News	6.7	News	5.1
Canadian Activities	4.9	Social Relations	1.3
Political Affairs	3.7	Family Living	0.9
Youth Educational	2.9	Nature, etc.	0.8
Foreign Lands	1.8	Political Affairs	0.6
Agriculture, etc.	1.8	Agriculture, etc.	0.6
Social Relations	1.2	Foreign Lands	0
"Feedback"	0.6	Miscellaneous Information	0
Family Living	0.6	Canadian Activities	0
Nature, etc.	0.3	"Feedback"	0
Programme Promotion	0.2	Youth Educational	0
Miscellaneous Information	0	Programme Promotion	0

<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
Religion	10.3	Religion	14.9
News	8.9	News	8.6
Political Affairs	2.8	Social Relations	1.7
Agriculture, etc.	2.3	Family Living	1.7
Social Relations	2.2	Canadian Activities	1.5
Canadian Activities	1.8	Political Affairs	1.4
Family Living	1.8	Miscellaneous Information	0.6
Miscellaneous Information	0.9	Agriculture, etc.	0.6
Youth Educational	0.9	Foreign Lands	0.4
Foreign Lands	0.5	Youth Educational	0.3
Nature, etc.	0.1	Programme Promotion	0.1
"Feedback"	0.1	Nature, etc.	*
Programme Promotion	0	"Feedback"	0

<i>Private — English</i> <i>(Unaffiliated)</i>	<i>Per cent</i>	<i>Private — English</i> <i>(Unaffiliated)</i>	<i>Per cent</i>
Religion	11.6	Youth Educational	0.5
News	11.1	Agriculture, etc.	0.4
Family Living	1.9	Programme Promotion	0.1
Political Affairs	1.1	Nature, etc.	*
Social Relations	0.9	Foreign Lands	0
Miscellaneous Information	0.8	"Feedback"	0
Canadian Activities	0.6		

* Less than .05 per cent.

Source of data: Tables IV-2 and IV-3.

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SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON FRENCH STATIONS FOR THE GENERAL AUDIENCE HOURS

<i>CBC — French</i>	<i>Per cent</i>	<i>Private (French Network)</i>	<i>Per cent</i>
Religion	6.0	Religion	9.0
News and Weather	4.2	News and Weather	5.7
Political and Other Public Affairs	3.9	Social and Human Relations	3.2
Youth Educational Programmes ..	2.6	Agriculture, Fisheries, etc.	2.5
Canadian Activities and Heritage	1.6	Canadian Activities and Heritage	2.5
Programme Promotion	1.6	Political and Other Public Affairs	2.3
Family Living and Shopping	1.5	Family Living and Shopping	1.6
Agriculture, Fisheries, etc.	1.3	Youth Educational Programmes	1.3
Social and Human Relations	0.6	Miscellaneous Information	0.2
Nature and Science	0	Foreign Lands and Peoples	0.1
Foreign Lands and Peoples	0	Programme Promotion	*
Miscellaneous Information	0	Nature and Science	0
"Feedback" Programmes	0	"Feedback" Programmes	0

<i>Private — French (Unaffiliated)</i>	<i>Per cent</i>
Religion	11.1
News and Weather	8.7
Canadian Activities and Heritage	2.6
Family Living and Shopping	2.0
Social and Human Relations	1.3
Political and Other Public Affairs	1.2
Agriculture, Fisheries, etc.	0.8

<i>Private — French (Unaffiliated)</i>	<i>Per cent</i>
Youth Educational Programmes	0.6
"Feedback" Programmes	0.3
Foreign Lands and Peoples	0.2
Miscellaneous Information	0.2
Nature and Science	0
Programme Promotion	0

* Less than .05 per cent.

Source of data: Tables IV-4 and IV-4-A.

Other Children Hour Entertainment-Type Programmes

Numbered table 23 shows graphically the per cent of total Children hour time which each of the eight classes of stations used for entertainment-type programmes exclusive of Music.

The CBC Trans-Canada had significant amounts of Drama, Fine Arts, Personalities, Other Children's and Sports. The private Trans-Canada stations had the same programme classes with the exception of Fine Arts, and the addition of Children's Variety. There were no entertainment-type programmes other than Music on the CBC Dominion station, but on the private Dominion affiliates there were significant

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proportions of Drama, Sports, Variety and Other Children's Programmes. The CBC French stations broadcast substantial proportions of Drama (7.8 per cent) and Sports (4.3 per cent). The private French Network affiliates had significant proportions of Drama, Variety, Sports and Quiz, etc. On both the private English and French-language unaffiliated stations there were significant proportions of Sports and Variety and Other Children's Programmes on the English and Quiz, etc., programmes on the French.

Information-Orientation-Type Programming Children Hours

Numbered table 24 shows the various programme classes which go to make up the information-orientation-type programming for the classes of English stations; and numbered table 25 gives comparable data for the French stations. On the English stations, an interesting pattern emerges from a comparison of the CBC Trans-Canada and the other English station classes. The former devoted 13.2 per cent of their Children hours to Youth Educational programmes and 8.8 per cent to Canadian Activities and Heritage. On all other classes of English stations, News and Weather ranked first with between 12 and 15 per cent on the private English and 4.3 per cent on the CBC Dominion.

On the French stations (numbered table 25), News and Weather were highest on the CBC French and private affiliates and almost tied for first on the private French unaffiliated stations. As with the English private stations, Family Living and Shopping had high proportions on the private French stations (affiliated and unaffiliated), whereas the CBC French stations devoted no time to this class of programme. The CBC French stations used substantial proportions of time for Religion, Agriculture, etc., and Programme Promotion.

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NUMBERED TABLE 23

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES (EXCLUDING MUSIC), BY CLASS OF STATION FOR THE CHILDREN HOURS

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
Drama	6.8	Fine Arts	0
Fine Arts	3.1	Dance	0
Personalities	2.5	Drama	0
Other Children's	1.9	Variety	0
Sports	1.0	Personalities	0
Dance	0	Quiz, etc.	0
Quiz, etc.	0	Sports	0
Variety	0	Other Children's	0
<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
Drama	5.6	Drama	5.4
Sports	4.0	Sports	4.3
Other Children's	3.1	Variety	1.9
Personalities	2.0	Other Children's	1.8
Variety	1.9	Quiz, etc.	0.1
Quiz, etc.	0.3	Fine Arts	0
Fine Arts	0	Dance	0
Dance	0	Personalities	0
<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>	<i>CBC — French</i>	<i>Per cent</i>
Variety	5.3	Drama	7.8
Sports	4.3	Sports	4.3
Other Children's	3.9	Fine Arts	0
Drama	0.8	Dance	0
Personalities	0.4	Variety	0
Quiz, etc.	0.3	Personalities	0
Fine Arts	0	Quiz, etc.	0
Dance	0	Other Children's	0
<i>Private (French Network)</i>	<i>Per cent</i>	<i>Private — French (Unaffiliated)</i>	<i>Per cent</i>
Drama	11.6	Quiz, etc.	2.6
Variety	7.0	Sports	2.6
Sports	3.1	Variety	1.6
Quiz, etc.	1.2	Personalities	0.5
Other Children's	0.3	Fine Arts	0
Fine Arts	0	Dance	0
Dance	0	Drama	0
Personalities	0	Other Children's	0

Source of data: Tables V-2, V-3, V-4 and V-4-A.

Sound Radio Service for the Audience Time Segments

NUMBERED TABLE 24

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON ENGLISH STATIONS FOR THE CHILDREN HOURS

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
Youth Educational	13.2	News	4.3
Canadian Activities	8.8	Nature, etc.	0
News	8.7	Foreign Lands	0
Agriculture, etc.	6.2	Political Affairs	0
Family Living	2.1	Social Relations	0
Political Affairs	1.7	Miscellaneous Information	0
Programme Promotion	1.0	Canadian Activities	0
Miscellaneous Information	0.6	"Feedback"	0
Nature, etc.	0	Religion	0
Foreign Lands	0	Agriculture, etc.	0
Social Relations	0	Family Living	0
"Feedback"	0	Youth Educational	0
Religion	0	Programme Promotion	0
<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
News	12.1	News	12.6
Family Living	5.2	Family Living	2.9
Canadian Activities	4.3	Agriculture, etc.	1.0
Agriculture, etc.	3.1	Canadian Activities	0.7
Political Affairs	0.4	Miscellaneous Information	0.6
Youth Educational	0.3	Programme Promotion	0.5
Nature, etc.	0	Political Affairs	0.3
Foreign Lands	0	Social Relations	0.2
Social Relations	0	Religion	0.2
Miscellaneous Information	0	Nature, etc.	0
"Feedback"	0	Foreign Lands	0
Religion	0	"Feedback"	0
Programme Promotion	0	Youth Educational	0
<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>	<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>
News	14.3	Foreign Lands	0
Family Living	1.4	Political Affairs	0
Agriculture, etc.	0.7	Social Relations	0
Miscellaneous Information	0.6	Canadian Activities	0
Programme Promotion	0.5	"Feedback"	0
Nature, etc.	0	Youth Educational	0

Source of data: Tables V-2 and V-3.

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NUMBERED TABLE 25

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON FRENCH STATIONS FOR THE CHILDREN HOURS

<i>CBC — French</i>	<i>Per cent</i>	<i>Private (French Network)</i>	<i>Per cent</i>
News and Weather	7.5	News and Weather	13.0
Religion	6.5	Family Living and Shopping	5.0
Agriculture, Fisheries, etc.	6.5	Social and Human Relations	1.4
Programme Promotion	6.5	Canadian Activities and Heritage	1.4
Canadian Activities and Heritage	1.3	Political and Other Public Affairs	1.1
Nature and Science	0	Religion	1.1
Foreign Lands and Peoples	0	Miscellaneous Information	0.9
Political and Other Public Affairs	0	Agriculture, Fisheries, etc.	0.5
Social and Human Relations	0	Nature and Science	0
Miscellaneous Information	0	Foreign Lands and Peoples	0
"Feedback" Programmes	0	"Feedback" Programmes	0
Family Living and Shopping	0	Youth Educational Programmes ..	0
Youth Educational Programmes ..	0	Programme Promotion	0

Private — French

(Unaffiliated)

	<i>Per cent</i>
Family Living and Shopping	12.5
News and Weather	12.4
Agriculture, Fisheries, etc.	3.1
Religion	1.6
Programme Promotion	0.4
Miscellaneous Information	0.2
Political and Other Public Affairs	0.1
Canadian Activities and Heritage	0.1
Nature and Science	0
Foreign Lands and Peoples	0
Social and Human Relations	0
"Feedback" Programmes	0
Youth Educational Programmes ..	0

Source of data: Tables V-4 and V-4-A.

With respect to diversification of Children hour programming the CBC Trans-Canada was most varied with significant (more than one per cent) amounts of seven information-orientation-type programme classes. The French private stations, both affiliated and unaffiliated, showed greater programme variety than their English counterparts (six and four programme classes for the French as against four and two for the English). Again, the CBC Dominion, with only one class of information-orientation programme was an exception to the general pattern.

Sound Radio Service for the Audience Time Segments

Programmes in the Daytime Hours

Entertainment-Type Programming

In the Daytime hours Music provided 54.9 per cent of total time for all Canadian sound radio stations combined. Its composition was as follows:

SOUND RADIO: MUSIC PROGRAMMES AS A PER CENT OF TOTAL TIME IN THE DAYTIME HOURS BY CLASS OF STATION

Class of Station	Total Music	Serious	Light	Dance	With Readings	
					Popular and Western, etc.	Folk, of Prose and Poetry
English Stations:						
CBC Trans-Canada	31.8	4.9	13.8	10.2	2.9	0
CBC Dominion	79.3	10.5	0	68.8	0	0
Private Trans-Canada	44.6	0.1	3.6	35.0	5.8	0.1
Private Dominion	60.4	0.6	3.8	48.0	7.8	0.2
Private Unaffiliated	60.2	0.2	1.6	50.3	7.9	0.2
French Stations:						
CBC French	36.1	5.2	6.6	22.6	1.7	0
Private French Network	48.3	2.3	4.2	37.2	4.6	0
Private French Unaffiliated ..	64.4	1.2	4.9	54.4	3.9	0

Source of data: Tables 2, 3, 4, and 4A in Series VI.

Distinctive patterns appear for each class of Music. The CBC stations (and especially CBC Dominion) broadcast substantial proportions of Serious Music in the Daytime hours, but no significant proportions were offered by other classes of stations (except private French affiliates). Light Music appeared more on CBC than on other classes of stations (except that CBC Dominion carried none of it). Popular and Dance Music was generally more abundant on the unaffiliated than on the affiliated, and more common on the latter than on the CBC stations; to this there was the unique exception of CBC Dominion which devoted more than two-thirds of its Daytime hours to this class of Music. Folk, Western, etc., Music was more often found on the unaffiliated and private affiliated stations in both language services than on CBC stations.

Other Entertainment-Type Programmes in the Daytime Hours

The other entertainment-type programmes are illustrated in numbered table 26 for the several classes of stations. Drama programmes ranked first in importance on three of the five classes of

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NUMBERED TABLE 26

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES (EXCLUDING MUSIC), BY CLASS OF STATION FOR THE DAYTIME HOURS

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
Drama	14.2	Personalities	4.8
Variety	5.5	Other Children's	3.1
Fine Arts	4.1	Sports	1.4
Sports	0.8	Fine Arts	0.5
Personalities	0.3	Dance	0
Dance	0	Drama	0
Quiz, etc.	0	Variety	0
Other Children's	0	Quiz, etc.	0
<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
Drama	14.4	Quiz, etc.	3.4
Variety	6.4	Sports	3.0
Quiz, etc.	2.6	Personalities	2.9
Personalities	1.4	Drama	2.0
Fine Arts	1.0	Variety	1.3
Sports	1.0	Other Children's	0.3
Other Children's	0.6	Fine Arts	0.2
Dance	0	Dance	0
<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>	<i>CBC — French</i>	<i>Per cent</i>
Drama	4.5	Drama	25.0
Quiz, etc.	3.1	Variety	5.5
Personalities	2.3	Personalities	4.1
Sports	2.3	Quiz, etc.	1.4
Variety	1.9	Fine Arts	1.1
Fine Arts	0.5	Sports	0.5
Dance	0	Dance	0
Other Children's	0	Other Children's	0
<i>Private (French Network)</i>	<i>Per cent</i>	<i>Private — French (Unaffiliated)</i>	<i>Per cent</i>
Drama	13.4	Drama	5.9
Variety	2.6	Quiz, etc.	2.4
Quiz, etc.	2.5	Sports	1.7
Personalities	1.9	Personalities	0.9
Sports	0.7	Other Children's	0.5
Fine Arts	0	Variety	0.2
Dance	0	Fine Arts	0
Other Children's	0	Dance	0

Source of data: Tables VI-2, VI-3, VI-4 and VI-4-A.

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English stations and two of the three French classes. The CBC French stations carried the most Drama programmes — a full one-fourth of their Daytime hours. Almost tied for second were the CBC Trans-Canada (14.2 per cent), the private Trans-Canada (14.4 per cent) and the private French Network affiliates (with 13.4 per cent). The least Drama was broadcast on the CBC Dominion station (none) and on private Dominion affiliates (2.0 per cent). Other important Daytime programme classes which appeared were Variety (in second place on four of the eight station classes), Personalities, and Quiz, Games and Contests. A substantial proportion of Fine Arts appeared on the CBC Trans-Canada stations (4.1 per cent) and significant amounts of such programmes were on CBC French and private Trans-Canada stations. Traces of them were also found in three other classes.

Generally in the English service the private stations displayed more diversification of entertainment-type programming in the Daytime hours than did the CBC stations. The CBC English stations concentrated programming in three programme classes, whereas the private Trans-Canada affiliates divided it between six separate classes and the private Dominion stations, and private English unaffiliated stations, between five classes each. The French-language classes showed the opposite pattern, however, with the CBC French stations having five classes with significant proportions, the private French Network group, four, and the private French unaffiliated, three.

Information-Orientation-Type Programming in the Daytime Hours

Presented in numbered tables 27 and 28 are the classes of information-orientation-type programmes appearing on the several classes of stations. In the English-language service, News and Weather programmes were the most abundant sort of programme on every class of station. The CBC Dominion station showed the least diversified Daytime information-orientation programming with three classes, News and Weather, Family Living and Shopping, and Political and Other Controversial Public Affairs having significant proportions. The greatest diversification was shown on the CBC Trans-Canada stations with significant amounts of eight classes and traces of all other classes except "Feedback" programmes. Youth Educational programmes amounted to 8.1 per cent on the CBC Trans-Canada stations, 4.1 per

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SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON ENGLISH STATIONS FOR THE DAYTIME HOURS

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
News	10.8	News	6.2
Youth Educational	8.1	Family Living	2.3
Agriculture, etc.	6.3	Political Affairs	1.0
Family Living	4.6	Canadian Activities	0.9
Canadian Activities	3.9	Foreign Lands	0.5
Religion	3.1	Nature, etc.	0
Political Affairs	2.7	Social Relations	0
Social Relations	2.5	Miscellaneous Information	0
Foreign Lands	0.7	"Feedback"	0
Miscellaneous Information	0.3	Religion	0
Programme Promotion	0.2	Agriculture, etc.	0
Nature, etc.	0.1	Youth Educational	0
"Feedback"	0	Programme Promotion	0
<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
News	11.5	News	14.3
Family Living	6.4	Family Living	4.6
Youth Educational	4.1	Religion	2.3
Religion	2.9	Agriculture, etc.	2.1
Agriculture, etc.	1.5	Youth Educational	1.7
Social Relations	1.0	Canadian Activities	0.5
Miscellaneous Information	0.3	Political Affairs	0.3
Foreign Lands	0.1	Programme Promotion	0.3
Canadian Activities	0.1	Social Relations	0.2
Programme Promotion	0.1	Miscellaneous Information	0.2
Nature, etc.	0	Foreign Lands	0.1
Political Affairs	0	Nature, etc.	*
"Feedback"	0	"Feedback"	0
<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>	<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>
News	14.1	Miscellaneous Information	0.1
Family Living	6.4	Nature, etc.	0
Religion	2.2	Foreign Lands	0
Agriculture, etc.	1.4	"Feedback"	0
Canadian Activities	0.7	Youth Educational	0
Social Relations	0.2	Programme Promotion	0
Political Affairs	0.1		

* Less than .05 per cent.

Source of data: Tables VI-2 and VI-3.

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cent on the private Trans-Canada group and 1.7 per cent on the private Dominion class. There were no Daytime Youth Educational programmes on either the CBC Dominion station or the private English unaffiliated stations.

On the French-language stations (numbered table 28), the pattern was similar with the largest programme class being News and Weather on the private French Network affiliates and the unaffiliated French stations. Family Living and Shopping was the largest programme class on CBC French stations. As with the English stations the CBC French stations seem to have provided more diversification of programming for they broadcast significant proportions of eight programme classes while for the private affiliates there were six and for the private French unaffiliated stations, four.

NUMBERED TABLE 28

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON FRENCH STATIONS FOR THE DAYTIME HOURS

<i>CBC — French</i>	<i>Per cent</i>	<i>Private (French Network)</i>	<i>Per cent</i>
Family Living and Shopping	6.5	News and Weather	9.6
News and Weather	6.3	Family Living and Shopping	6.5
Agriculture, Fisheries, etc.	3.9	Agriculture, Fisheries, etc.	5.6
Miscellaneous Information	3.1	Religion	4.9
Religion	2.7	Miscellaneous Information	1.5
Social and Human Relations	1.5	Social and Human Relations	1.0
Programme Promotion	1.2	Canadian Activities and Heritage ..	0.8
Canadian Activities and Heritage	1.1	Youth Educational Programmes ..	0.6
Nature and Science	0	Programme Promotion	0.1
Foreign Lands and Peoples	0	Nature and Science	0
Political and Other Public Affairs	0	Foreign Lands and Peoples	0
"Feedback" Programmes	0	Political and Other Public Affairs	0
Youth Educational Programmes ..	0	"Feedback" Programmes	0
<i>Private — French (Unaffiliated)</i>	<i>Per cent</i>	<i>Private — French (Unaffiliated)</i>	<i>Per cent</i>
News and Weather	10.3	Political and Other Public Affairs ..	0.3
Religion	5.4	"Feedback" Programmes	0.2
Family Living and Shopping	4.9	Nature and Science	0
Agriculture, Fisheries, etc.	1.3	Foreign Lands and Peoples	0
Miscellaneous Information	0.7	Youth Educational Programmes ..	0
Canadian Activities and Heritage	0.5	Programme Promotion	0
Social and Human Relations	0.4		

Source of data: Tables VI-4 and VI-4-A.

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Programmes in the Adult Hours

Entertainment-Type Programming

Of all Adult hour time on all Canadian sound radio stations, 62.2 per cent consisted of Music programmes. The composition of this Music by class of station and by Music sub-class is shown in the following table:

SOUND RADIO: MUSIC PROGRAMMES AS A PER CENT OF TOTAL TIME IN THE ADULT HOURS BY CLASS OF STATION

Class of Station	Total Music	Serious	Light	Popular and Dance	Folk, Western, etc.	With Readings of Prose and Poetry
English Stations:						
CBC Trans-Canada	49.0	26.5	10.0	5.3	7.2	0
CBC Dominion	63.9	25.6	4.6	20.9	7.0	5.8
Private Trans-Canada	45.3	5.5	6.1	29.1	4.6	0
Private Dominion	63.0	4.3	3.3	47.1	4.4	3.9
Private English Unaffiliated	71.2	0.8	4.8	60.7	4.3	0.6
French Stations:						
CBC French	43.4	26.0	13.0	3.2	1.2	0
Private French Network	48.7	20.3	4.3	23.8	0.3	0
Private French Unaffiliated	77.6	6.5	5.6	61.2	4.1	0.2

Source of data: Tables 2, 3, 4, and 4A in Series VII.

All three CBC station classes used a full fourth of their Adult hours for Serious Music. The private French Network stations offered Serious Music for a fifth of theirs. Other classes used much less. Light Music occupied another tenth or more of the time of the CBC French and CBC Trans-Canada stations and other classes broadcast much less of it. Popular and Dance Music was more commonly offered by the unaffiliated stations in both language services than by network affiliates. And these in turn offered more of it than CBC stations. Folk, Western, etc., Music was broadcast in larger proportions on the CBC English stations than on private English stations of any of the three classes. For the French services the reverse was true, the unaffiliated stations using considerably more of this kind of music than the CBC and affiliated stations. The Adult hours were the only hours when Music with Light Readings of Prose and Poetry was presented in some quantity. This was on the CBC Dominion station and its affiliates.

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Other Adult Hour Entertainment-Type Programming

Other entertainment-type programming had an interesting pattern in the Adult hours, with Drama, Sports, Fine Arts and Variety the only classes represented in significant quantities. (See numbered table 29). On the CBC stations, Drama was the most important class on the Trans-Canada group, Sports on the Dominion, and Fine Arts on the French. Compared with the other time segments, Fine Arts and Literature held an important place in the Adult hours. The largest programme class on the other station groups was Sports which ranked first on private Trans-Canada, first on private Dominion and first on both the English and French unaffiliated stations. Variety, the last of the four significant programme classes, amounted to not more than 2.3 per cent on any class of station.

NUMBERED TABLE 29

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES (EXCLUDING MUSIC), BY CLASS OF STATION FOR THE ADULT HOURS

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
Drama	10.6	Sports	4.8
Fine Arts	6.4	Fine Arts	4.6
Sports	6.0	Drama	4.6
Variety	2.2	Variety	2.3
Dance	0	Dance	0
Personalities	0	Personalities	0
Quiz, etc.	0	Quiz, etc.	0
Other Children's	0	Other Children's	0

<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
Sports	13.2	Sports	9.8
Drama	12.0	Drama	4.2
Variety	2.1	Variety	1.6
Fine Arts	0.5	Fine Arts	0.5
Quiz, etc.	0.3	Quiz, etc.	0.1
Dance	0	Dance	0
Personalities	0	Personalities	0
Other Children's	0	Other Children's	0

Source of data: Tables VII-2, VII-4 and VII-4-A.

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NUMBERED TABLE 29

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF ENTERTAINMENT-TYPE PROGRAMMES (EXCLUDING MUSIC), BY CLASS OF STATION FOR THE ADULT HOURS—*Con*

<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>	<i>CBC — French</i>	<i>Per cent</i>
Sports	7.3	Drama	9.4
Drama	3.3	Fine Arts	10.0
Variety	2.2	Sports	7.6
Personalities	0.4	Dance	0
Quiz, etc.	0.1	Variety	0
Fine Arts	0.1	Personalities	0
Dance	0	Quiz, etc.	0
Other Children's	0	Other Children's	0

<i>Private (French Network)</i>	<i>Per cent</i>	<i>Private — French (Unaffiliated)</i>	<i>Per cent</i>
Fine Arts	8.3	Sports	6.8
Drama	7.3	Drama	0.8
Sports	7.2	Personalities	0.6
Dance	0	Variety	0.5
Variety	0	Fine Arts	0.3
Personalities	0	Dance	0
Quiz, etc.	0	Quiz, etc.	0
Other Children's	0	Other Children's	0

Source of data: Tables VII-2, VII-4 and VII-4-A.

Information-Orientation-Type Programmes in the Adult Hours

Information-orientation-type programming is summarized in numbered tables 30 and 31. On the English stations, News and Weather was by far the outstanding Adult hour information-orientation-type programming with from 10 to 15 per cent on every class of station. The only other programme class to appear on all English stations was Religion, and that in proportions of from 1.7 to 4.5 per cent. Two other classes which appeared with significant proportions on the CBC English stations and the two private English affiliated groups were Social and Human Relations and Political and Other Controversial Public Affairs.

Sound Radio Service for the Audience Time Segments

NUMBERED TABLE 30

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON ENGLISH STATIONS FOR THE ADULT HOURS

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
News	12.2	News	10.1
Religion	4.5	Social Relations	3.5
Social Relations	4.2	Political Affairs	2.7
Canadian Activities	2.3	Religion	2.3
Political Affairs	1.7	Foreign Lands	1.2
Agriculture, etc.	0.6	Nature, etc.	0
Foreign Lands	0.3	Miscellaneous Information	0
Nature, etc.	0	Canadian Activities	0
Miscellaneous Information	0	"Feedback"	0
"Feedback"	0	Agriculture, etc.	0
Family Living	0	Family Living	0
Youth Educational	0	Youth Educational	0
Programme Promotion	0	Programme Promotion	0

<i>Private (Trans-Canada)</i>	<i>Per cent</i>	<i>Private (Dominion)</i>	<i>Per cent</i>
News	14.3	News	11.6
Religion	3.8	Political Affairs	3.2
Social Relations	3.4	Social Relations	2.6
Political Affairs	2.2	Religion	1.7
Canadian Activities	1.3	Canadian Activities	0.7
Agriculture, etc.	1.3	Foreign Lands	0.6
Foreign Lands	0.2	Family Living	0.3
Miscellaneous Information	0.1	Miscellaneous Information	0.1
Nature, etc.	0	Agriculture, etc.	*
"Feedback"	0	Nature, etc.	0
Family Living	0	"Feedback"	0
Youth Educational	0	Youth Educational	0
Programme Promotion	0	Programme Promotion	0

<i>Private — English (Unaffiliated)</i>	<i>Per cent</i>	<i>Private — English (Unaffiliated)—con.</i>	<i>Per cent</i>
News	11.2	Agriculture, etc.	0.1
Religion	2.1	Nature, etc.	0
Political Affairs	0.7	Foreign Lands	0
Canadian Activities	0.4	"Feedback"	0
Social Relations	0.3	Youth Educational	0
Miscellaneous Information	0.3	Programme Promotion	0
Family Living	0.3		

* Less than .05 per cent.

Source of data: Tables VII-2 and VII-3.

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NUMBERED TABLE 31

SOUND RADIO: PROPORTIONS OF BROADCAST TIME IN CLASSES OF INFORMATION-ORIENTATION-TYPE PROGRAMMES ON FRENCH STATIONS FOR THE ADULT HOURS

<i>CBC — French</i>	<i>Per cent</i>	<i>Private (French Network)</i>	<i>Per cent</i>
Social and Human Relations	10.6	News and Weather	10.4
Political and Other Public Affairs	7.9	Political and Other Public Affairs	7.3
News and Weather	6.3	Social and Human Relations	6.0
Canadian Activities and Heritage	2.4	Canadian Activities and Heritage	2.4
Religion	1.2	Agriculture, Fisheries, etc.	1.3
Agriculture, Fisheries, etc.	1.2	Religion	1.1
Nature and Science	0	Nature and Science	0
Foreign Lands and Peoples	0	Foreign Lands and Peoples	0
Miscellaneous Information	0	Miscellaneous Information	0
"Feedback" Programmes	0	"Feedback" Programmes	0
Family Living and Shopping	0	Family Living and Shopping	0
Youth Educational Programmes	0	Youth Educational Programmes	0
Programme Promotion	0	Programme Promotion	0
<i>Private — French (Unaffil.)</i>	<i>Per cent</i>	<i>Private — French (Unaffiliated) — con.</i>	<i>Per cent</i>
News and Weather	9.5	Miscellaneous Information	0.1
Canadian Activities and Heritage	0.8	Nature and Science	0
Agriculture, Fisheries, etc.	0.8	Foreign Lands and Peoples	0
Social and Human Relations	0.6	"Feedback" Programmes	0
Religion	0.6	Youth Educational Programmes	0
Political and Other Public Affairs	0.5	Programme Promotion	0
Family Living and Shopping	0.5		

Source of data: Tables VII-4 and VII-4-A.

Numbered table 31 shows that the CBC French stations broadcast substantial amounts of Social and Human Relations (10.6 per cent), and Political and Other Controversial Public Affairs (7.9 per cent), with News and Weather in third position. Significant proportions of Canadian Activities and Heritage, Religion, and Agriculture, Fisheries, etc., were also broadcast by the CBC French stations. The same six programme classes appeared on the private French Network stations in about the same proportions although for them the emphasis was shifted with News and Weather in the commanding position. On the unaffiliated French stations the only class appearing with significant volume was News and Weather.

Children's Programmes in the Time Segments

Programmes manifestly intended for children appeared to some extent in all audience time segments except the Adult hours. Even though these programmes represented only a small proportion of the time for the sound radio stations, they should be summarized as in the following tabulation to avoid the risk of fragmenting their significance.

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There were relatively more Children's programmes in the Children hours than in the other time segments for all classes of station except the CBC Dominion. The three classes of CBC stations had higher proportions than the other classes in the General Audience hours. In the other time segments no regular relationships prevailed.

SOUND RADIO: PER CENT OF TOTAL TIME IN THE TIME SEGMENTS DEVOTED TO CHILDREN'S PROGRAMMES, BY CLASS OF STATION

Class of Programme	English					French		
	CBC		Private			CBC	Private	
	Trans-Canada	Dominion	Trans-Canada	Dominion	Unaffiliated	Network-Affiliates	Unaffiliated	
<i>General Audience Hours</i>								
Youth Educational Programmes	2.9	—	0.9	0.3	0.5	2.6	1.3	0.6
Children's Drama:								
Crime, Western, etc.	—	—	0.7	1.1	0.9	—	0.5	0.3
Comedy	—	—	—	—	—	—	—	—
Fairy Tales	0.8	1.3	0.4	1.5	0.7	2.9	0.3	—
Serious	—	—	—	—	—	—	—	—
Other	—	—	—	—	—	—	—	—
Total Children's Drama	0.8	1.3	1.1	2.6	1.6	2.9	0.8	0.3
Variety	—	3.9	1.4	1.1	0.5	—	1.1	0.9
Quiz, Games, etc.	—	—	0.2	0.2	*	—	0.5	0.3
Other Children's Programmes	1.4	0.6	0.5	0.6	0.5	—	0.2	0.9
Total Children's Programmes	5.1	5.8	4.1	4.8	3.1	5.5	3.9	3.0
<i>Children Hours</i>								
Youth Educational Programmes	13.2	—	0.3	—	—	—	—	—
Children's Drama:								
Crime, Western, etc.	—	—	—	1.7	0.8	—	0.5	—
Comedy	—	—	—	—	—	—	—	—
Fairy Tales	3.7	—	2.5	1.0	—	6.5	2.8	—
Serious	—	—	—	—	—	—	—	—
Other	—	—	—	—	—	—	—	—
Total Children's Drama	3.7	—	2.5	2.7	0.8	6.5	3.3	—
Variety	—	—	1.9	1.9	3.4	—	7.0	1.6
Quiz, Games, etc....	—	—	—	—	—	—	—	—
Other Children's Programmes	1.9	—	3.1	1.8	3.9	—	0.3	—
Total Children's Programmes	18.8	—	7.8	6.4	8.1	6.5	10.6	1.6

* Less than .05 per cent.

Source of data: Tables 2, 3, 4, and 4A in series IV-VI.

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SOUND RADIO: PER CENT OF TOTAL TIME IN THE TIME SEGMENTS DEVOTED TO CHILDREN'S PROGRAMMES, BY CLASS OF STATION—*Con*

Class of Programme	English				French		
	CBC		Private		CBC	Private	
	Trans-Canada	Dominion	Trans-Canada	Dominion	Network Affiliates	Unaffiliated	
Daytime Hours							
Youth Educational Programmes	8.1	—	4.1	1.7	—	—	0.6
Children's Drama:							
Crime, Western, etc.	—	—	—	—	—	—	—
Comedy	—	—	—	—	—	—	—
Fairy Tales	—	—	—	—	0.3	—	—
Serious	—	—	—	—	—	—	—
Other	—	—	—	—	—	—	—
Total Children's Drama	—	—	—	—	0.3	—	—
Variety	—	—	—	0.3	0.6	—	—
Quiz, Games, etc.	—	—	—	—	—	—	0.2
Other Children's Programmes	—	3.1	0.6	0.3	—	—	—
Total Children's Programmes	8.1	3.1	4.7	2.3	0.9	—	0.6
							0.7

Source of data: Tables 2, 3, 4, and 4A in series IV-VI.

Looking more closely one is struck by the uneven attention given to Youth Educational Programmes. In the prime Children hours a large share of the time on the CBC Trans-Canada stations (13.2 per cent) was in such programmes but except for a trace on the private Trans-Canada affiliates no other class broadcast any of them. Similarly, in the Daytime hours, Youth Educational Programmes amounted to the sizable 8.1 per cent of CBC Trans-Canada station time and the significant 4.1 per cent of the time of the Trans-Canada affiliates. The barely significant 1.7 per cent on the Dominion affiliates and a trace on the private French Network affiliates rounded out the offerings with none appearing on the CBC Dominion, the CBC French or either group of unaffiliated stations. In the General Audience hours a more even performance is noted on the same class of programme. At least traces of such programmes appeared on all except the CBC Dominion station. And significant proportions were on the CBC Trans-Canada, the CBC French, and the private French Network affiliated stations.

Children's Drama was relatively scarce. It appeared at all on only six of the eight classes of stations in the Children hours, and in

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significant proportions on only five. The largest proportion (6.5 per cent) was on CBC French stations and it consisted entirely of Fairy Tales. Indeed this class of Children's Drama had the only substantial volume of Drama presented in the Children hours. In the General Audience hours only barely significant proportions of Children's Drama were broadcast on five of the eight classes of stations — and again the Fairy Tales contributed the larger portion of the totals. In the Daytime hours, no significant proportion of Children's Drama appeared on any class of station.

Drama for the General Audience in the Various Time Segments

Heretofore Drama programmes have been treated as if they were all alike. Because of the interest in Drama programmes which in former years appeared in large volume on sound radio and because of the interest in television Drama, it will be worthwhile to draw together the information concerning the subclasses of Drama.

For all Canadian sound radio stations combined, the audience time segment which offered the largest share of general-audience Drama appeared to be the Daytime hours although there was little even in this time segment.

SOUND RADIO: PER CENT OF TOTAL TIME IN EACH TIME SEGMENT DEVOTED TO DRAMA FOR THE GENERAL AUDIENCE, ALL STATIONS

<i>Class of Drama</i>	<i>General Audience</i>	<i>Children</i>	<i>Daytime</i>	<i>Adult</i>
Serious	1.1	0.2	*	2.1
Domestic	0.7	1.8	7.2	0.4
Comedy	1.5	0.2	0.2	0.8
Crime, Western, etc.	1.2	0.3	0.2	1.7
Romantic	0.1	—	0.1	*
Musical Comedy	*	—	—	0.1
Other	0.2	0.1	—	0.1
Total Drama (G.A.)	4.8	2.6	7.7	5.2

* Less than .05 per cent.

Source of data: Tables 2, 3, 4, and 4A in series IV-VII.

Domestic Drama with a substantial 7.2 per cent of total time was the only class of Drama presented in significant proportions in the Daytime hours. Only small amounts of this and other classes of Drama appeared in the other time segments.¹

¹The contributions of the various classes of stations to these quantities of Drama programmes may be traced in Tables 2, 3, 4, and 4A, Series IV through VII.

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Section 3—The Origin Within Canada of Sound Radio Programmes for the Different Audiences

The Origin of All Programmes on the Classes of Stations

The proportions of local live, recorded and network-originated material in all programmes in the different audience time segments were often considerably different from the proportions for the week as a whole.

Network Programming

The following tabulation shows the variations in network programming among the classes of stations for all programmes in the different time segments:

SOUND RADIO: PER CENT OF TOTAL TIME IN THE WEEK AND IN EACH TIME SEGMENT DEVOTED TO NETWORK PROGRAMMES, BY CLASS OF STATION

<i>Class of Station</i>	<i>Total for the week</i>	<i>General Audience</i>	<i>Children</i>	<i>Daytime</i>	<i>Adult</i>
English Stations:					
CBC Trans-Canada	94.2	95.9	87.9	90.2	92.2
CBC Dominion	24.8	32.4	0	4.8	71.7
Private Trans-Canada	30.1	30.1	11.0	29.7	39.2
Private Dominion	14.1	23.9	19.9	5.1	3.5
Private Unaffiliated	0.9	0.5	0	1.6	0.6
French Stations:					
CBC French	88.1	87.6	81.9	85.0	98.6
Private French Network	39.8	44.2	10.9	31.0	66.7
Private French Unaffiliated	0	0	0	0	0

Source of data: Table 5 in series II and IV-VII.

It comes as no surprise to find that the CBC stations broadcast much higher proportions of network programmes in all time segments than did the affiliated stations and that these in turn carried higher proportions than the unaffiliated stations. It is of interest, however, to observe that the CBC Trans-Canada stations carried a higher proportion of network programmes than did the CBC French in all time segments, and that the CBC Dominion station only resembled the other CBC network stations in this respect in the Adult hours. The private French Network stations broadcast higher proportions of network programmes than other classes of network affiliates in three of the time segments; in the Children hours, the private Dominion affiliates broadcast the highest proportion of network pro-

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grammes.¹ In three of the four time segments, the private Trans-Canada affiliates broadcast higher proportions of network programmes than did Dominion affiliates.

Networking was relatively most important in the Adult and General Audience hours. For two of the three classes of CBC stations (Dominion and French), the highest proportion of network programmes was in the Adult hours, while for the CBC Trans-Canada stations this was true in the General Audience hours. Two of the three classes of private network affiliates (Trans-Canada and French Network) broadcast the highest proportion of network programmes in the Adult hours, but for the third (Dominion affiliates) the highest proportion was broadcast in the General Audience hours. The lowest proportions of time were devoted to network programming in the Children hours by all groups of stations except the private Dominion affiliates.

Local Live Programming

The following tabulation reflects the variations in local live programmes offered by the various classes of stations for the different audience time segments:

SOUND RADIO: PER CENT OF TOTAL TIME IN THE WEEK AND IN EACH TIME SEGMENT DEVOTED TO LOCAL LIVE PROGRAMMES, BY CLASS OF STATION

<i>Class of Station</i>	<i>Total for the week</i>	<i>General Audience</i>	<i>Children</i>	<i>Daytime</i>	<i>Adult</i>
English Stations:					
CBC Trans-Canada	1.7	1.4	3.1	1.9	1.1
CBC Dominion	10.5	13.3	4.3	11.9	5.1
Private Trans-Canada	17.7	16.1	23.0	18.1	17.6
Private Dominion	20.6	17.9	19.6	23.4	20.0
Private Unaffiliated	23.0	21.5	21.6	25.3	21.6
French Stations:					
CBC French	3.6	4.1	10.8	3.0	0.8
Private French Network	12.0	13.0	24.0	11.3	5.7
Private French Unaffiliated	19.5	19.5	26.5	18.8	18.4

Source of data: Tables in series II and IV through VII.

¹ The seeming paradox that the CBC Dominion broadcast no network programmes in the Children hours while its affiliates carried 19.9 per cent network programmes deserves explanation. The data are correct and reflect two facts: (1) that one Dominion affiliate broadcast in the Children hours from transcriptions of Dominion network broadcasts, and (2) that other Dominion affiliates broadcast Trans-Canada network programmes in their Children hours.

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The actual percentage of time devoted to local live programming, of course, is affected by the proportion of time given to networking, as well as recorded local material. For this reason analysis of the relative rather than the absolute size of the proportions of local live for the different classes of stations may be valuable. For two of the three classes of CBC stations (Trans-Canada and French), the highest proportion of Local Live programming was in the Children hours; that time period carried the *lowest* proportion of local live for the CBC Dominion station which had its highest proportion in the General Audience hours. The former two classes used their lowest proportions of local live in the Adult hours.

For two of the three classes of private network affiliates (Trans-Canada and French), the highest proportion of local live was also found in the Children hours. On the Dominion affiliates, it was in the Daytime hours. The lowest proportion of local live was in the General Audience hours for the affiliates of both the Trans-Canada and Dominion networks. It was in the Adult hours for the French Network affiliates.

It is interesting to note that the unaffiliated stations broadcast generally larger proportions of local live material than did stations using network programming. Thus, the English-language unaffiliated stations carried higher proportions of local live than any other class of English-language station in three of the four time segments; only in the Children hours was their proportion exceeded by that of the Trans-Canada affiliates. Similarly the French-language unaffiliated stations broadcast higher proportions of local live than any class of network or network affiliated stations except in the Daytime hours when their proportion was exceeded by the Dominion affiliates. In considering the meaning of "local live" it is well to remember, as was pointed out in Chapter I that a large portion of network programming is live and that local live includes a large volume of local newscasts which mostly depend on wire service news from outside the community.

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Recorded Local Programming

The following table presents the variations in recorded local programming offered by the various classes of stations in the different time segments:

SOUND RADIO: PER CENT OF TOTAL TIME IN THE WEEK AND IN EACH TIME SEGMENT DEVOTED TO RECORDED LOCAL PROGRAMMES, BY CLASS OF STATION

Class of Station	Total for the week	General Audience	Children	Daytime	Adult
English Stations:					
CBC Trans-Canada	4.1	2.7	9.0	7.9	6.7
CBC Dominion	64.7	54.3	95.7	83.3	23.2
Private Trans-Canada	52.2	53.8	66.0	52.2	43.2
Private Dominion	65.3	58.2	60.5	71.5	76.5
Private Unaffiliated	76.1	78.0	78.4	73.1	77.8
French Stations:					
CBC French	8.3	8.3	7.3	12.0	0.6
Private French Network	48.2	42.8	65.1	57.7	27.6
Private French Unaffiliated	80.5	80.5	73.5	81.2	81.6

Source of data: Tables 5 in series II and IV-VII.

Two of the three classes of CBC stations (Trans-Canada and Dominion) used recorded local materials most in the Children hours; the French Network stations used such material most in the Daytime hours. The least use of recorded local materials was in the Adult hours for the CBC Dominion and French Network stations; for the CBC Trans-Canada stations recorded local material was least used in the General Audience hours.

On the groups of network affiliates, the Children hours had the largest proportion of recorded local material for two: Trans-Canada and French Network. Dominion Network affiliates used such material most in the Adult hours. The least recorded local material was broadcast in the Adult hours by affiliates of the Trans-Canada and French Networks; for the Dominion affiliates least was used in the General Audience hours.

The unaffiliated stations in both language services differed from stations regularly connected with networks in having consistently high proportions of recorded local material in all time segments; in no time segment did their recorded local material drop materially below three-fourths of their time on the air. They had the highest proportions of recorded local material of all classes of stations in the

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General Audience and Adult hours; in the Children and Daytime hours they were second only to the CBC Dominion Network stations in this respect.

The Origin Within Canada of Information-Orientation-Type and Entertainment-Type Programming

In all audience time segments, CBC Trans-Canada stations followed the pattern described in Chapter V, relying on network programming for approximately nine-tenths of all their information-orientation programmes, and for between four-fifths and nine-tenths of their entertainment-type programmes. These stations broadcast only very small proportions of entertainment-type programmes in local live form (less than 1 per cent in General Audience and Daytime hours, and none at all in Children or Adult hours), and, similarly, only very small proportions of their information-orientation-type programmes in recorded form (1.0 per cent in Daytime hours, 0.5 per cent in Children hours, and none at all in General Audience or Adult hours).

Every class of station other than CBC Trans-Canada had substantial differences in the origin of their programming in the several time segments. It is, however, impossible to explore all those differences textually. Some examples will reveal the extent of information which the analytical tables (Series T, GA, Ch, Da, and Ad) offer the reader.

The proportions of entertainment-type programmes which were recorded local on the several classes of stations in the various time segments were as follows:

SOUND RADIO: PER CENT OF ENTERTAINMENT-TYPE PROGRAMMING ORIGINATED IN RECORDED FORM IN EACH TIME SEGMENT BY CLASS OF STATION

<i>Class of Station</i>	<i>General Audience Hours</i>	<i>Children Hours</i>	<i>Daytime Hours</i>	<i>Adult Hours</i>
English Stations:				
CBC Trans-Canada	4.0	15.3	13.3	9.0
CBC Dominion	58.5	100.0	92.6	26.1
Private Trans-Canada	64.8	77.8	68.4	53.1
Private Dominion	66.4	91.2	90.9	72.0
Private Unaffiliated	92.7	93.2	90.8	88.6
French Stations:				
CBC French	10.3	10.2	15.2	0.8
Private French Network	49.9	79.8	73.1	36.5
Private French Unaffiliated	94.3	95.4	96.5	91.5

Source of data: Tables GA-, Ch-, Da-, and Ad-2.

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For all classes of stations the highest proportion of entertainment-type programmes was recorded local in the Children hours (except on the CBC Trans-Canada and private French unaffiliated stations). The lowest proportion of recorded local entertainment-type programmes was offered during the Adult hours on five of the eight station classes. The private French unaffiliated stations presented a higher proportion of their entertainment-type programmes in recorded local form than any other class of station during every time segment except the Children hours, where they were exceeded by CBC Dominion's 100.0 per cent.

Despite their network resources, the private English stations affiliated with the Trans-Canada and Dominion networks derived a majority of their entertainment-type programmes in each time segment from recorded local, and not network sources. The Trans-Canada affiliates' proportion of recorded local programming ranged from a low of slightly more than half of their entertainment-type programming in the Adult hours, to a high of more than three-fourths during the Children hours. The Dominion affiliates presented a minimum of two-thirds of their entertainment-type programmes in recorded local form during the General Audience hours, and over nine-tenths of this type of programming was recorded in both the Daytime and Children hours.

CBC Trans-Canada and French stations, by contrast, derived no more than one-sixth of their total entertainment-type programmes from recorded local sources in any time segment.

Private French Network stations procured about three-fourths of their entertainment-type programming from recorded local sources during the Children hours and Daytime hours, almost one-half in the General Audience hours, and slightly more than one-third in the Adult hours.¹

¹ For the interested reader, further detailed data are presented in Tables 9 through 19 in the series numbered IV through VII for the number of minutes of programming originated as network, recorded local and local live for each class of station. The percentage which network, recorded local and local live were of the total for each class of programme for each class of station is shown in Tables 20 through 27. For readers who wish to compare the form of presentation of any particular class of programme within either the information-orientation or entertainment-type programme groups on the different classes of stations these percentages are presented in the time segment analytical tables numbered T, GA, Ch, Da, and Ad-3.

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The Content of Local Live, Recorded Local and Network Material by Classes of Programmes

As was indicated in Chapter V, the origin within Canada of particular classes of programmes may be viewed from two standpoints. The first view is represented by the question: What was the composition of the programming broadcast from network resources by the different classes of stations? From recorded local resources? From local live resources?

The largest proportions of *network* programmes were found in the Music category in all time segments. Whereas, as will be observed later, local live and recorded local programming showed a tendency toward concentration in a few programme classes, network time was diversified as between programme classes.

As a rough measure of this diversification, the tabulation below lists the *number* of the 21 major programme classifications which amounted to more than one per cent of the total network programmes on the several classes of stations for the various time segments.

SOUND RADIO: NUMBER OF PROGRAMME CLASSES CONTAINING MORE THAN ONE PER CENT OF NETWORK TIME IN EACH TIME SEGMENT, BY CLASS OF STATION

Class of Station	General Audience Hours	Children Hours	Daytime Hours	Adult Hours
CBC Trans-Canada	14	12	12	10
CBC Dominion	8	0	1	9
Private Trans-Canada	12	4	10	9
Private Dominion	13	3	10	9
CBC French	11	8	13	1
Private French Network	11	5	12	4

Source of data: Tables 30 and 33 in series IV-VII.

The CBC Trans-Canada station group had consistently the most network programme diversification in all time segments. All station classes showed greater diversification of their network programming in the General Audience and Daytime hours than in the Adult or Children hours; the English stations had the least in the Children hours, and the French stations the least diversification in the Adult hours.

Sound Radio Service for the Audience Time Segments

In the General Audience hours, the highest proportions of network time (between 42 and 54 per cent) were found in Music for all classes of stations. Ranking second were Drama programmes for the general audience with between 8 and 14 per cent on all classes of stations. All programme classes which contributed substantial proportions of network time (using five per cent or more as a measuring stick) are listed below for the General Audience hours on the six classes of stations broadcasting large quantities of network programmes. The programme classes are ranked in the order of magnitude of percentages devoted to them.

SOUND RADIO: MAJOR PROGRAMME CLASSES CONTAINING FIVE PER CENT OR MORE OF NETWORK TIME IN THE GENERAL AUDIENCE HOURS, BY CLASS OF STATION

CBC (Trans-Canada)

<i>Rank</i>	<i>Per cent</i>
1. Music	46.0
2. Drama	8.0
3. Religion	7.5
4. News and Weather	6.3
5. Fine Arts	5.4
6. Canadian Activities	5.2
7. Children's	5.0

CBC (Dominion)

<i>Rank</i>	<i>Per cent</i>
1. Music	53.8
2. Drama	9.9
3. Children's	9.9
4. Variety	8.0
5. Sports	6.0

CBC — French

<i>Rank</i>	<i>Per cent</i>
1. Music	56.6
2. Drama	9.6
3. Children's	6.3
4. Religion	5.8

Private (Trans-Canada)

<i>Rank</i>	<i>Per cent</i>
1. Music	42.4
2. Drama	9.2
3. News and Weather	8.5
4. Political and Other Public Affairs	8.1
5. Sports	5.2
6. Social and Human Relations	5.1
7. Fine Arts	5.1

Private (Dominion)

<i>Rank</i>	<i>Per cent</i>
1. Music	48.5
2. Drama	11.9
3. Sports	7.4
4. Children's	6.1
5. Variety	5.5

Private (French Network)

<i>Rank</i>	<i>Per cent</i>
1. Music	46.3
2. Drama	13.8
3. Fine Arts	10.1
4. News and Weather	5.1

Source of data: Tables IV-30 and IV-33.

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In the Children hours Music programmes again predominated but by a lesser margin. And, on the private French Network affiliates, Music was overshadowed by Domestic Drama, Children's Fairy Tales, and News and Weather. The following listing shows the major programme classes which appeared in the Children hour network programming on the several classes of stations.

SOUND RADIO: MAJOR PROGRAMME CLASSES CONTAINING FIVE PER CENT OR MORE OF NETWORK TIME IN THE CHILDREN HOURS, BY CLASS OF STATION

<i>CBC (Trans-Canada)</i>	<i>Per cent</i>	<i>CBC (Dominion)</i>	<i>Per cent</i>
<i>Rank</i>		<i>Rank</i>	
1. Music	38.2	(No network programmes during Children hours.)	
2. Children's	21.3		
3. News and Weather	9.9		
4. Agriculture, etc.	7.1		
5. Canadian Activities	6.4		

<i>CBC — French</i>	<i>Per cent</i>	<i>Private (Trans-Canada)</i>	<i>Per cent</i>
<i>Rank</i>		<i>Rank</i>	
1. Music	63.9	1. Music	37.3
2. Children's	7.9	2. Drama	28.5
3. Agriculture, etc.	7.9	3. Agriculture, etc.	28.5
4. News and Weather	6.6	4. Personalities	5.7

<i>Private (Dominion)</i>	<i>Per cent</i>	<i>Private (French Network)</i>	<i>Per cent</i>
<i>Rank</i>		<i>Rank</i>	
1. Music	44.8	1. Drama	38.4
2. News and Weather	32.8	2. Children's	25.6
3. Drama	22.4	3. News and Weather	20.6

Source of data: Tables V-30 and V-33.

Only three of the classes of station devoted at least 5 per cent of their network time to Children's programming. The CBC Trans-Canada stations were the only group showing a substantial amount of Canadian Activities and Heritage, whereas three of the station classes devoted considerable proportions to Agriculture, Fisheries, etc.

Sound Radio Service for the Audience Time Segments

The Daytime hours showed no particular programme class with consistently high proportions of network fare on all classes of station. Music programmes were relatively large on CBC Trans-Canada and CBC French station groups, but ranked quite low on other stations. Drama programmes (mostly Domestic) provided high proportions of the network programming of the CBC Trans-Canada, CBC French, private Dominion and private French Network stations.

SOUND RADIO: MAJOR PROGRAMME CLASSES CONTAINING FIVE PER CENT OR MORE OF NETWORK TIME IN THE DAYTIME HOURS, BY CLASS OF STATION

<i>CBC (Trans-Canada)</i>		<i>CBC (Dominion)</i>	<i>Per cent</i>
<i>Rank</i>		<i>Rank</i>	
1. Music	26.8	1. Personalities	100.0
2. Drama	15.7		
3. News and Weather	11.1		
4. Children's	8.7		
5. Agriculture, etc.	6.6		
6. Variety	6.0		
7. Family Living and Shopping ..	5.1		

<i>CBC — French</i>		<i>Private (Trans-Canada)</i>	<i>Per cent</i>
<i>Rank</i>		<i>Rank</i>	
1. Drama	29.4	1. Drama	44.6
2. Music	29.2	2. Variety	16.1
3. Family Living	7.3	3. Children's	13.9
4. Variety	6.5	4. News and Weather	6.8
5. News and Weather	5.9		

<i>Private (Dominion)</i>		<i>Private (French Network)</i>	<i>Per cent</i>
<i>Rank</i>		<i>Rank</i>	
1. Children's	33.3	1. Drama	38.2
2. Personalities	17.7	2. Agriculture, etc.	15.1
3. News and Weather	10.7	3. News and Weather	9.5
4. Variety	6.8	4. Family Living	7.6
5. Music	6.7	5. Variety	7.6
		6. Personalities	5.5
		7. Music	5.0

Source of data: Tables VI-30 and VI-33.

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In the Adult hours, Music again dominated all classes of stations' network programming, but there were high proportions of other programme classes. The data are shown in the table below. Of the programme classes which are quantitatively small for total time on the air, Fine Arts and Literature contained between 6 and 10 per cent of all network material on all three classes of CBC stations and 12.4 per cent on the private French Network affiliates. Political and Other Controversial Public Affairs ranked fifth on CBC French stations (with 7.9 per cent), fourth on private French Network affiliates (10.9), and fifth on private Dominion affiliates (with 7.8 per cent).

SOUND RADIO: MAJOR PROGRAMME CLASSES SHOWING FIVE PER CENT OR MORE OF NETWORK TIME IN THE ADULT HOURS, BY CLASSES OF STATION

<i>CBC (Trans-Canada)</i>		<i>Per cent</i>	<i>CBC (Dominion)</i>		<i>Per cent</i>
<i>Rank</i>			<i>Rank</i>		
1.	Music	46.0	1.	Music	60.0
2.	News and Weather	12.4	2.	News and Weather	7.6
3.	Drama	11.5	3.	Fine Arts	6.5
4.	Fine Arts	7.0	4.	Drama	6.5
5.	Sports	6.5	5.	Sports	6.5

<i>CBC — (French)</i>		<i>Per cent</i>	<i>Private (Trans-Canada)</i>		<i>Per cent</i>
<i>Rank</i>			<i>Rank</i>		
1.	Music	43.4	1.	Music	29.2
2.	Social and Human Relations ..	10.8	2.	Drama	23.9
3.	Fine Arts	10.2	3.	Sports	12.4
4.	Drama	9.6	4.	News and Weather	12.0
5.	Political and Other	7.9	5.	Social and Human Relations ..	7.3
6.	Sports	7.7	6.	Religion	5.5
7.	News and Weather	5.6			

<i>Private (Dominion)</i>		<i>Per cent</i>	<i>Private (French Network)</i>		<i>Per cent</i>
<i>Rank</i>			<i>Rank</i>		
1.	Music	42.0	1.	Music	33.4
2.	Sports	11.9	2.	Fine Arts	12.4
3.	Drama	10.8	3.	Drama	10.9
4.	Social and Human Relations ..	10.7	4.	Political and Other	10.9
5.	Political and Other	7.8	5.	News and Weather	10.0
6.	News and Weather	5.9	6.	Social and Human Relations ..	8.4
7.	Variety	5.5	7.	Sports	7.4

Source of data: Tables VII-30 and VII-33.

Sound Radio Service for the Audience Time Segments

In general, the basic pattern found for the week as a whole for the predominant programme classes in local live broadcasting was also found in the time segment tables. News and Weather was the single programme class with the largest proportion of local live programmes for all classes of station in all time segments generally. Other programme classes for which there was a consistent pattern of substantial local live production were Sports News and Events, Religion, Children's programmes and Family Living and Shopping.

News and Weather, Religion, and Sports were quantitatively the most important classes of local live programming in the General Audience hours. Together they amounted to from 70 to 85 per cent of local live time for each class of station except the CBC Trans-Canada and CBC French stations (which broadcast only a small proportion of local live programmes anyhow).

In the Children hours News and Weather, Sports, Family Living, etc., and Children's programmes accounted for between 81 and 100 per cent of the local live material on all stations except CBC Trans-Canada and CBC French which devoted most of their small amounts of local live time to Canadian Activities and Heritage, and Religion respectively.

In the Daytime hours News and Weather, Sports, Agriculture, Fisheries, etc., Personalities and Religion contributed between 75 and 85 per cent of all local live time on each class of private station, affiliated and unaffiliated. The English stations, however, used more local live time for Personalities, and the French used more for Religion. Although the proportions in Agriculture, Fisheries, etc., were not high, they were fairly consistent throughout all station classes ranging between 2 and 4 per cent on the French-language stations and 4 to 7 per cent on the English-language groups. The exceptions were again the CBC Trans-Canada and CBC French stations which devoted most of their small amounts of local live programming to News and Weather for both, Canadian Activities on CBC Trans-Canada, and Programme Promotion on CBC French during the Daytime hours.

In the Adult hours, News and Weather provided over half of the local live programming for every class of station with Sports contributing the bulk of the remainder. Music programmes consisted

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of from 3 to 10 per cent for each private station class. These three programme classes amounted to between 90 and 100 per cent of all local live time in the Adult hours with the exception of CBC Trans-Canada which divided its small amount of local live programming between News and Weather and Agriculture, etc. (Tables VII-28 and VII-31).

The vast bulk of all programming presented in recorded local form in every time segment was Music programmes, and of those, most were Popular and Dance Music. Apart from Music, relatively substantial amounts of recorded local time were used in the General Audience hours for Religion, Drama and Children's Programmes; in the Children hours, for Children's Programmes (on the private stations both English and French), and for Family Living and Shopping, Drama, and Agriculture, Fisheries, etc., relatively substantial proportions of recorded local time, apart from Music, were used in the Day-time hours for Children's Programmes (on all classes of English stations), for Quiz, Games and Contests (on the private English), and for Family Living and Shopping and Religion (on the private French); and in the Adult hours for Religion (on the private English stations). (Tables 29-32 in series IV through VII).

The second question concerning the origin within Canada of sound radio programmes is: What was the proportion of each particular class of programmes broadcast by each class of station which was originated by a network, as local live, or as recorded local material? Space forbids a reasonably complete answer to this question for each of the time segments, for each class of station and for each class of programme. One illustration of the uses of the basic data, however, may be provided. We know, from the preceding analysis, that the unaffiliated stations depend heavily on local live sources for their programming. There is also understandable interest in the performance of these stations in providing something more than entertainment fare. At this point, therefore, there is offered the following tabulation of the proportion of each class of information-orientation-type programme which was broadcast from local live resources by the unaffiliated English and French stations in the various time segments into which the week is divided.

Sound Radio Service for the Audience Time Segments

SOUND RADIO: PER CENT OF EACH INFORMATION-ORIENTATION-TYPE
PROGRAMME CLASS ORIGINATED AS LOCAL LIVE FOR PRIVATE UN-
AFFILIATED ENGLISH AND FRENCH STATIONS IN EACH AUDIENCE
TIME SEGMENT

Class of Programme	General Audience Hours		Children Hours		Daytime Hours		Adult Hours	
	Eng- lish	French	Eng- lish	French	Eng- lish	French	Eng- lish	French
News and Weather	98.7	95.1	98.3	99.0	99.3	96.7	99.8	100.0
Nature and Science	0	—	—	—	—	—	—	—
Foreign Lands	—	—	—	—	—	—	—	—
Political and Public Affairs	44.9	0	—	100.0	100.0	100.0	2.7	0
Social and Human Relations	37.3	8.2	—	—	0	88.4	0	0
Miscellaneous Information	7.8	44.4	10.0	0	60.0	13.9	0	0
Canadian Activities	48.6	3.1	—	0	36.5	0	52.6	13.6
"Feedback" Programme	—	27.8	—	—	—	100.0	—	—
Religion	32.5	47.6	—	0	31.6	42.9	30.0	80.0
Agriculture	54.6	13.2	53.7	0	88.2	30.8	100.0	81.8
Family Living and Shopping	27.6	65.9	66.4	84.3	56.2	51.2	58.3	42.9
Family Living	27.7	73.0	66.4	90.4	60.8	57.3	100.0	54.5
Merchandising	25.0	49.5	—	78.5	29.7	3.7	0	0
Youth Educational Programme	17.4	26.5	—	—	—	—	—	—
Programme Promotion	100.0	—	100.0	100.0	—	—	—	—

(Zero indicates no local live where some programmes were produced in other forms for the programme class, and the dash indicates no programmes at all were broadcast in the programme class.)

Source of data: Tables 23 and 26 in series IV-VII.

These data speak for themselves and are not susceptible to the brief characterization which space permits.

Appendix

Comparison with 1949 Report by Charles Siepmann

FOR the most part the results of the present study are not comparable with those of the 1949 Siepmann report for the Royal Commission on National Development in the Arts, Letters and Sciences. The Siepmann report dealt largely with the performance of networks rather than of stations, although some station data were included. Even for station data, many otherwise desirable comparisons are excluded by differences between categories and definitions of programme classes and of station time. Some limited comparisons, however, are possible. They are stated with appropriate qualifications below.

Proportion of Sound Radio Programme Time Which Was Commercial

It appears that the proportion of commercial programmes on the private English and the private French sound radio stations rose substantially between 1949 and 1956. Between the same years there appears to have been a substantial decline in the proportion of commercialism on the CBC English stations. There seems to have been a moderate decline on the CBC French stations. These conclusions are based on the following data:

Class of Station	1949		1956	
	Per cent	Number of Stations	Per cent	Number of Stations
CBC Trans-Canada (basic)	23.7	10	15.4	4
CBC Dominion (basic)	17.8	1	10.6	1
Private Trans-Canada (basic)	45.7	12	62.4	8
Private Dominion (basic)	37.2	21	57.0	16
CBC French (basic)	28.2	3	22.3	2
Private French Network Stations	23.8	2	47.4	9
Unaffiliated English	29.6	22	67.4	14
Unaffiliated French			51.4	8

Source of data: 1956 data from Table II-6 of Sound Radio Tables 1949 data; all but unaffiliated stations Report of The Royal Commission (Massey Commission), p. 460; unaffiliated stations, *ibid.* p. 471.

The qualifications on this comparison are three in number. The first relates to the stations included in the sample. The numbers differ as between 1949 and 1956 for all classes except the CBC Dominion and the unaffiliated stations

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both English and French combined. The composition of the 22 stations in the unaffiliated group is different in the two years. The second warning is that the 1949 data for unaffiliated stations relate to the time period from sign-on to midnight whereas all 1956 data refer to a full day which may extend beyond midnight. The third warning relates to the definition of "commercial" used. In the present study programmes were termed commercial if they were participating programmes with spot announcements between the programme curtains, as well as if they had single programme "sponsors". The Siepmann study does not state the definition of commercial used and possibly participating programmes were not regarded as commercial in it. If this were so, one would expect the 1956 data to show higher proportions for this reason alone. However, by no means all of the apparent rise between the two years could be due to the inclusion of participating programmes in the latter year.

Percentage Which All Music Was of Total Programme Time

It does not appear that all Music programmes on sound radio stations changed substantially as a proportion of total programme time between 1949 and 1956. The data are as follows:

Class of Station	1949 (per cent)	1956 (per cent)
CBC Trans-Canada (basic)	*	40.8
CBC Dominion (basic)	*	72.8
Private Trans-Canada (basic)	50.8	47.8
Private Dominion (basic)	49.5	58.1
CBC French (basic)	*	46.7
Private French Network Stations	52.0	50.5
Unaffiliated English	57.0	61.9
Unaffiliated French		66.2

* — Data not given.

Source of data: 1956 data from Tables II-2, 3, 4, and 4-A of Sound Radio Tables. 1949 data: all but unaffiliated stations, Report of the Royal Commission (Massey Commission) p. 454; unaffiliated stations, *ibid.* p. 477.

Again there are three warnings. The stations included here are the same as in the analysis of commercial programmes and the same limitations attach to them. In the second place, the Siepmann report data for all classes of stations relate to the period from sign-on to midnight whereas the 1956 data refer to the full broadcast day. And lastly there may have been some differences in classifying programmes as Music. In the 1956 study many programmes classed as Popular Music contained minor ingredients of Variety and these might have been classified by Siepmann as falling in the latter class. In the absence of programme definitions in his study there is no way of checking on this.

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